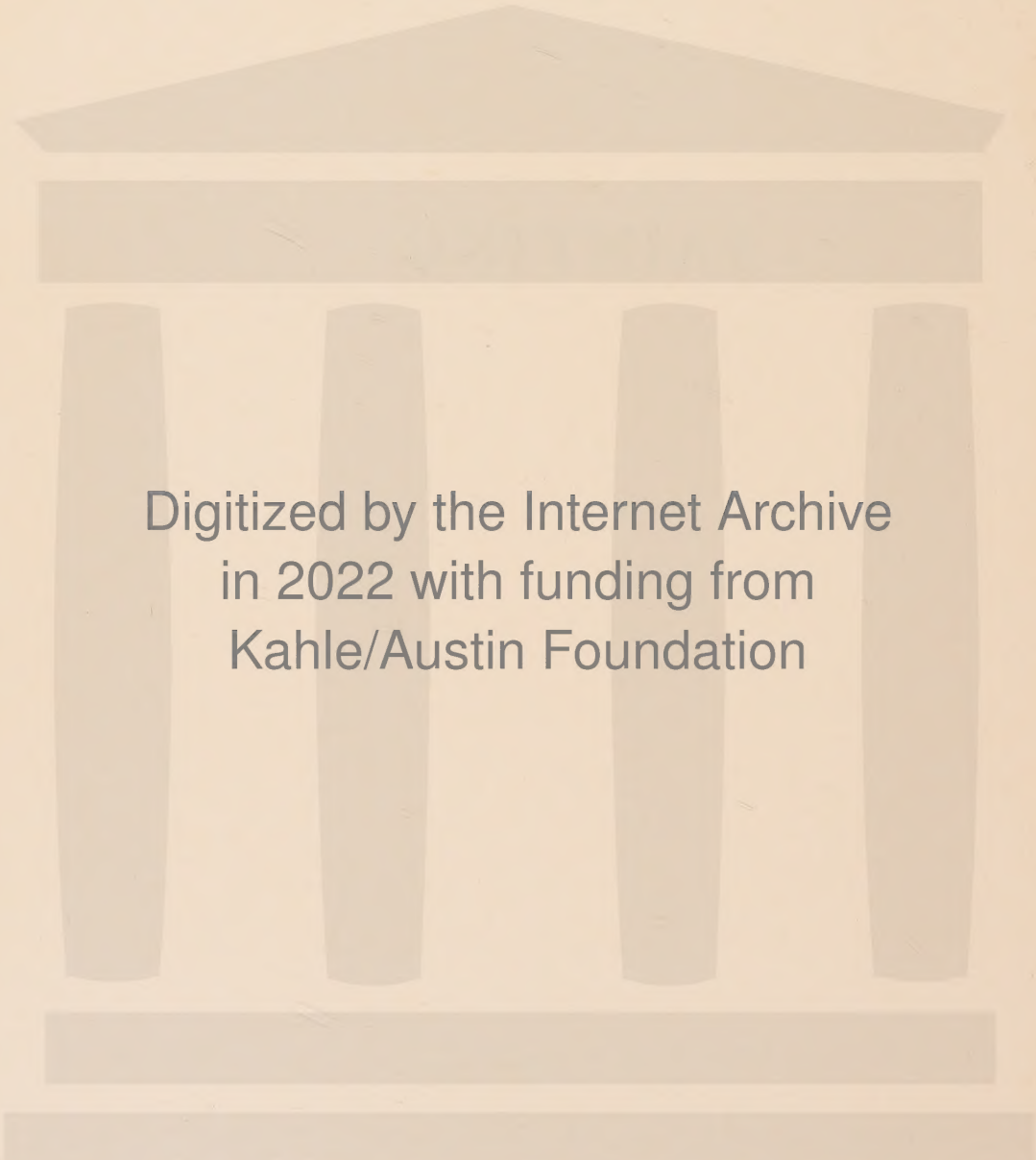
G. M. ELLIOTT LIBRARY
CINCINNATI BIBLE SEMINARY
2700 GLENWAY AVE.
P. O. BOX 043200
CINCINNATI, OHIO 45204-3200

CHARLES W. JENNINGS

PAINTING


Digitized by the Internet Archive
in 2022 with funding from
Kahle/Austin Foundation

https://archive.org/details/painting0000unse_a2b0

DANSEUSE SUR LA SCÈNE, BY DEGAS

An example of the work of Hilaire Degas (1834–1917), a French painter of the Impressionist school, best known for his many paintings and drawings of ballet dancers. In the Louvre

BY THE FOLLOWING AUTHORITIES: PAUL G. KONODY • ARTHUR DEWING • WARREN E. COX • KOJIRO TOMITA • GEORGE P. ENNIS JEAN G. GOULINAT • SIR THOMAS WALKER ARNOLD PAUL JAMOT • H. B. WEHLE • JAMES B. MANSON • F. T. WEBER CHARLES MASSON • M. H. SPIELMANN • G. C. WILLIAMSON A. E. POPHAM • M. C. SALAMAN • DANIEL GARBER • YARNALL ABBOTT • EMIL CARLSEN • FRANK BRANGWYN • GEORGE W. DAWSON • ALAN BURROUGHS • HENRY TONKS • ARTHUR P. LAURIE

PAINTING

AN AID TO THE FULLER APPRECIATION OF FINE PAINTINGS AND A DESCRIPTION OF THE VARIOUS TECHNIQUES FOR THE LAYMAN, STUDENT AND ARTIST

GEORGE MARK ELLIOTT LIBRARY
The Cincinnati Bible

GARDEN CITY NEW YORK

GARDEN CITY PUBLISHING COMPANY, INC.

COPYRIGHT IN ALL COUNTRIES SUBSCRIBING TO THE BERNE CONVENTION
BY THE ENCYCLOPÆDIA BRITANNICA COMPANY, LTD.
COPYRIGHT IN THE UNITED STATES OF AMERICA, 1929, 1930, 1932, 1935
BY THE ENCYCLOPÆDIA BRITANNICA, INC.

PUBLISHER'S FOREWORD

THE MATERIAL in this book is presented through the courtesy of the publishers of the Encyclopaedia Britannica. The text is composed of a selection of articles from its pages, and to its editors we are indebted also for the use of the many colour-plates and other illustrations.

Probably between no other two covers could such a mass of authoritative and enlightening material be found. The work is not simply that of a single critic presenting an individual opinion and possible prejudice, but rather the composite production of some twenty-six scholars and artists each eminent in his own field, and each contributing a signed article on that phase with which he is particularly identified. The entire subject of painting as a fine art from mediaeval times until the present is dealt with by those whose standing is indisputable.

We are proud of having received this opportunity to present such a valuable compilation at a price which nothing but the complete coöperation of the publishers of the Encyclopaedia Britannica could have made possible.

CONTENTS

		PAGE
1.	ART	1
	Art and Nature	3
	The Place of Craftsmanship P. G. KONODY Art Critic of the *Observer*, London	6
	Principles of Art ARTHUR DEWING Editorial Staff, Encyclopaedia Britannica	7
	Far Eastern Methods KOJIRO TOMITA Museum of Fine Arts, Boston	11
2.	TECHNIQUE IN ART WARREN E. COX Art Editor, Encyclopaedia Britannica	22
3.	PAINTING	29
	Rise of European School	30
	Spanish School	56
	France	66
	Belgium	82
	Holland and Italy	83
	The English School PAUL JAMOT Curator at the Louvre, Paris	85

CONTENTS

PAGE

American School 97
H. B. Wehle
Associate Curator of Paintings, Metropolitan Museum of Art, New York

French School: XIXth Century 98
Paul Jamot
Curator at the Louvre, Paris

Modern Painting 114

Post-Impressionism 116

Modern Development in England 125

Modern Painting in Germany 130

Modern Painting in the United States 131

Progress in European Countries 133
James B. Manson
Director, National Gallery, London

4. STILL-LIFE PAINTING 140
Emil Carlsen, N.A.

5. LANDSCAPE PAINTING 145
Daniel Garber
Member of the Faculty, Pennsylvania Academy of Fine Arts

Modern 156
Yarnall Abbott
Fellow of the Pennsylvania Academy of Fine Arts

6. MINIATURE PAINTING 159

Miniature Painting in the East 159
Sir Thomas Walker Arnold, C.I.E., Litt.D.
Professor of Arabic, University of London

European Miniature Painting 162

Technique 167
George C. Williamson, Litt.D.
Editor of Bryan's Dictionary of Painters and Engravers

7. MURAL PAINTING 170
Frank Brangwyn, R.A.

8. FLOWER PAINTING 180

The Art in China and Japan 181

PAGE

Occidental Flower Painting 184
GEORGE W. DAWSON
Department of Fine Arts, University of Pennsylvania

9. PORTRAIT PAINTING 189
History 189
Problems and Technique 199
FREDERICK T. WEBER and
CHARLES MASSON
Curator at the Museum of Luxembourg

10. THE TECHNIQUE OF OIL PAINTING 206
Development of the Actual Painting 214
JEAN GABRIEL GOULINAT
Member Salon Committee of Beaux Arts

11. FRESCO PAINTING 224
ARTHUR P. LAURIE, M.A., F.R.S.E.
Principal of the Heriot-Watt College, Edinburgh

12. GLASS PRINTS 226
MALCOLM C. SALAMAN
Author of *Old English Colour-Prints*

13. AQUATINT 228
A. E. POPHAM
Department of Prints, British Museum, London

14. PENCIL DRAWING 230
ANONYMOUS

15. PASTEL 232
HENRY TONKS
Slade Professor of Fine Art in the University of London
History 233
MARION H. SPIELMANN, F.S.A.
Fine Arts Committee of International Exhibitions of Brussels, Paris, Buenos Aires, and Rome

16. WATER-COLOUR PAINTING 237
History 237
Development 241
Great Britain 242

CONTENTS

PAGE

The United States 247

Technique 252
George P. Ennis
Director and Secretary, Grand Central School of Art, New York

17. TEMPERA 257
Yarnall Abbott
Fellow of the Pennsylvania Academy of Fine Arts

18. THE RESTORATION AND PRESERVATION OF PAINTINGS 262
Jean Gabriel Goulinat
Member Salon Committee of Beaux Arts

19. THE DETECTION OF FRAUD IN PAINTING 275
Alan Burroughs
Roentgenologist, Fogg Art Museum, Harvard University

20. BIBLIOGRAPHIES 279

ILLUSTRATIONS

COLOUR PLATES

		PAGE
I	"Danseuse sur la Scène." DEGAS	*Frontispiece*
II	"Coronation of the Virgin." FRA ANGELICO "The Marriage of the Virgin." RAPHAEL	*6*
III	"Virgin and Child with St. Anne." DA VINCI "St. Margaret." TITIAN	*22*
IV	"Virgin and Child with St. John and Four Angels." MICHEL-ANGELO	*36*
V	"Agony in the Garden." EL GRECO	*54*
VI	"Venus and Adonis." RUBENS	*70*
VII	"The Grand Canal, Venice." TURNER "The Toilet of Venus." BOUCHER	*86*
VIII	"Mrs. Wolf." LAWRENCE	*102*
IX	"Festival Procession in Valencia." SOROLLA	*118*
X	"I Greet You, Maria." GAUGUIN	*134*
XI	"The Repast of the Lion." ROUSSEAU	*150*
XII	"Mussel Gatherers." RENOIR	*182*
XIII	"Glebe Farm with a View of Langham Church." CONSTABLE "Spring." MILLET	*198*
XIV	"The Wyndham Sisters." SARGENT "In a Levantine Port." SARGENT "Santa Maria della Salute, Venice." SARGENT	*214*
XV	"Children of Charles I." VAN DYCK "The Night Watch." REMBRANDT	*230*

PAGE

XVI "Tornado." HOMER 246
"Shooting the Rapids." HOMER

HALF-TONE PLATES

1. Japanese Artists at Work. 14
2. A Japanese Water-colour Artist at Work. 15
3. Italian and French Paintings of the Early Renaissance. 30
4. Paintings of the 15th and 16th Centuries. 31
5. Italian, Dutch and Flemish Paintings of the 16th and 17th Centuries. 46
6. Paintings of 15th, 16th and 17th Century. 47
7. Paintings of the 18th and 19th Centuries. 62
8. Paintings of 19th Century. 63
9. Two Leaders of Post-Impressionism. 78
10. Modern European Painters. 79
11. Examples of Modern European Painting. 94
12. Work of Modern European and American Painters. 95
13. Still-life Paintings. 110
14. Fish, Fruit, and Game. 111
15. Examples of Still-life Art. 126
16. Artistic Still-life Canvases. 127
17. Landscape Painters of France, the Netherlands and England, 16th–19th Century. 142
18. Dutch, French and American Painters, 17th–20th Century. 143
19. Modern Landscape Painting. 158
20. Landscape Painting by Modern French and American Artists. 159
21. Paintings Showing the New Interest in Rhythm. 164
22. French and English Pencil Drawings. 165
23. Indian and Persian Miniatures. 168
24. Miniatures of the 17th to the 19th Century. 169
25. Mosaics and Frescoes. 174
26. Mural Paintings and Tapestries 175
27. Modern English and French Wall Decorations. 190
28. Examples of Modern Mural Painting by English, French and American Artists. 191

		PAGE
29.	European Flower Paintings.	*206*
30.	Japanese and Chinese Flower Painting.	*207*
31.	Flower Paintings of the French, Dutch, and Spanish Schools; 17th–18th Centuries.	*222*
32.	Modern American Flower Paintings.	*223*
33.	Portraits by the Old Masters.	*226*
34.	16th Century Portrait and Examples of Modern Work.	*227*
35.	Variety of Technique in Execution and Colour.	*234*
36.	Variety of Technique in Colour and Light.	*235*
37.	Variety in Technique of Execution.	*240*
38.	Faults and Defects of Paintings—Enlarged Views Showing Details of Technique.	*241*
39.	Glass Prints by the Barbizon Group.	*252*
40.	Fresco Painting of Various Periods.	*253*
41.	Oriental, European, and American Water Colours.	*254*
42.	19th Century Water Colours of European Masters.	*255*
43.	Water Colours by Contemporary American Artists.	*258*
44.	Realistic and Impressionistic Water Colours by American Artists.	*259*
45.	Relative Positions of Paper, Paint Box, and Brush in Water Colour Work.	*266*
46.	Tempera Paintings of Early, Mediaeval and Modern Times.	*267*
47.	Detection of Fraud in Painting by the X-Ray.	*270*
48.	Examples of Painting Restoration.	*271*

PAINTING

ART

In any attempt to arrive at a clear and comprehensive definition of the meaning of art it is necessary to disregard all philological or etymological derivations which, in the past, have led to much confusion of thought and to an expansion of the human activities embraced by this term, which oversteps the limitations imposed upon it by the modern conception of its meaning. We are not concerned with the meaning attached to the word Art, or its Greek, Latin and German equivalents, in the past, which was so vague that almost all attempts to define it led to contradictory and often diametrically opposed conclusions, but with the more restricted and purely aesthetic interpretation put upon it by modern thinkers.

The old meaning, in its widest sense, of the Greek τέχνη, the Latin *ars*, the German *Kunst* (derived from *Können*), implied skill and ability, acquired through patient practice and directed towards a definite end, whether this end be aesthetical, ethical or useful. According to their aim the arts would thus be divided into Fine Arts, Arts of Conduct, and Liberal Arts, the Fine Arts being concerned with the attainment of the beautiful, the Arts of Conduct concerned with the good, and the Liberal Arts concerned with the useful.

In the modern and more restricted sense the term art applies only to those human activities which tend towards an aestheticism—in other words, the Fine Arts—and although, in a figurative way, we speak of the art of cooking, the art of the chase, the art of living, the art of war, and so forth, neither cooking, nor hunting, nor living, nor warfare would ever be seriously included in a list of the arts which embraces the static arts—architecture,

sculpture and painting, with their subdivisions—and the dynamic arts—music, poetry and the drama (rhetoric).

Many attempts have been made to explain the essential nature of art, the quality which distinguishes art from all other manifestations of human activity, but most of them lack clearness, do not cover the whole field, or are capable of being extended to non-artistic activities. A number of writers on aesthetics, from Plato and Schiller to K. Lange, recognizing the non-utilitarian, immaterialistic character of art, explain it as a form of play —a theory which cannot be reconciled with the now generally accepted notion that superstitious fear of the unknown forces of nature is one of the main springs of artistic creation in primitive man who, by the productions of his art, tries to placate the mysterious hostile powers or to create symbols of stability and rest in the bewildering turmoil of the universe.

Equally unsatisfactory, in the light of modern speculation is the *Einfühlung* (empathy, *q.v.*) theory, first advanced by Herder and elaborated, among others, by Vernon Lee, which, whilst throwing valuable light on the true nature of aesthetic enjoyment, does not supply a complete solution of the problem presented by the investigation of the basic constitution of art. Neither is this solution to be found in Croce's equation of art and intuition, nor in Santayana's "objectified pleasure"; less still in the entirely fallacious popular definition of art being nature seen through a temperament. Tolstoy came nearer the truth in insisting upon emotional impulse as indispensable to all artistic expression, but went sadly astray in the elaboration of his theory.

It is scarcely necessary to insist upon the fallacy of such popular notions as the identifications of art with the representation of nature, or, worse still, of the beautiful in nature. Art is not representation, but interpretation; and it is not too much to say that art begins where the artist departs from strict imitation of nature, imposing upon her a rhythm of his own creation, according to his own sense of fitness. Nature is the artist's inexhaustible source of inspiration, but the laws which govern the work of art are wholly independent from the laws of nature. If the Pastoral Symphony is a sublime work of art, it is because Beethoven, far from imitating the sounds of nature in the manner of "programme music" (which more often than not is but remotely connected with art), expressed the emotions awakened in him by intimate communion with nature in terms of abstract rhythm

dictated to him by his inspiration and controlled by that perfect craftsmanship which is essential to the creation of a work of art.

ART AND NATURE

It is true that the arts of painting and sculpture, less abstract than the art of music, necessitate a higher degree of verisimilitude to nature; but it is equally certain that the aesthetic appeal of the painter's or sculptor's work, though enhanced by the pleasure of recognition and association with familiar visual experience, is based on abstract qualities akin to the qualities of music, the difference being merely the medium—sound in the one case, form and colour in the other. But whereas our ears are trained to be susceptible to the rhythmic combination of sounds and to accept the musical work of art without probing into the representational meaning of these sounds, the aesthetic education of our eyes has been comparatively neglected. Instinctively we turn to the painting or piece of sculpture with a feeling of curiosity as to its meaning. Instinctively we compare it with our own experience of natural appearance and are apt to make its verisimilitude the criterion of its artistic merit, disregarding, at first sight at least, the abstract rhythm of form and colour which distinguishes the work of art from the mechanical imitation of nature. The associations of the subject are apt to blind us to the essential art qualities. If the Japanese painter looks at a landscape through his straddling legs with his head lowered to the level of his knees, it is because, through seeing his subject upside down, he is not led astray by the associations of the various "incidents" that constitute the landscape, and his attention is riveted upon the pure pattern of colours and forms. For the same reason many Western painters, in the course of their work, at times turn their canvas upside down in order to be able to concentrate on the abstract qualities of the design, which are obscured by "life-like" representation.

If representational truth were the criterion of the work of art, a good photograph would have a better claim to this title than an Egyptian statue, a torso by Michelangelo, the *Primavera* of Botticelli, or a landscape by Claude or by Cézanne. Yet photography has no place among the arts, even though the photographer may, by his tact in selection, give evidence of a good deal

of artistic taste. It does not rank among the arts, because it has to accept nature uncontrolled and unmodified. And it is just that power of control and purposeful modification—*vide* the broad simplification and relations of planes in the Egyptian statue; the amplified muscles and heightened vitality of the Michelangelo torso; the graceful arabesque line of Botticelli's decorative painting; the orderly classic arrangement of the features in Claude's landscape; the deliberate architectural building up and accentuation of volumes in the Cézanne—that constitute the artistic significance of these works.

The function of art is the creation of beauty. Indeed, it may be said that there is no beauty outside art, or, to be more exact, no beauty that has not been revealed by art. Nothing in nature is either beautiful or ugly, for beauty and ugliness are not positive attributes of matter, but matter is invested with these attributes by the artist's emotional reactions to some outside stimulus. Beauty thus resolves itself into objectified aesthetic emotion. The artist has the power to make this emotion visible or audible to others, and to make them partake of his pleasurable excitement. We become aware of beauty and acquire the habit of transferring it from the work of art to the aspect of nature which was the source of its inspiration. We learn to see beauty in a tree, in a mountain, and even in things which, before the artist had opened our eyes, left us cold or even repelled us. A toothless old hag becomes beautiful under Rembrandt's magic touch, because he saw his subject emotionally and taught us to see it in the same way. It is doubtful if anybody found anything but dinginess and "ugliness" in the mist and fog of the Thames-side in London before Whistler, by the work of his brush and the poetic imagery of his "Ten o'clock Lecture," invested the murky London atmosphere with permanent beauty.

To go farther back, it is extremely doubtful whether the otherwise highly cultured anthropocentric Greek mind that evolved the ideal type of human proportions, which to this day remains the standard of perfection, was capable of discerning any beauty in the inanimate world. The Greek artist aimed at a perfection of symmetry and rhythm which was beyond the reach of nature. When, therefore, he borrowed any forms from nature, he evolved from them a stylistic formula representing the ideal type of these forms—an ideal which has no counterpart in actual existence. Greek ornament, architectural and otherwise, owes its origin to this attitude.

Until the dawn of the Renaissance in Italy the beauty of mountain scenery was a closed book to the mediaeval mind. A mountain was a thing to be shunned, an impediment to traffic, a source of danger and fatigue. Even a poet of the stamp of Petrarch found it necessary, in a long letter, to plead, as an excuse for his eccentricity in undertaking an unnecessary mountain expedition—an almost unheard-of adventure in his days—the example of Philip of Macedonia, who had ascended Mount Haemus in a similar spirit of enterprise. But this letter, which fills ten printed pages, whilst containing much information about the hardships, dangers and fatigue of the expedition, and theoretical reflections which might as well have been penned at the desk in his study, includes no hint of emotional response to nature in her most majestic moods, no description, no word of aesthetic appreciation. Petrarch in this proved himself the child of his time. Mountains only became beautiful in the eyes of mankind after Giotto and his followers had introduced them into their pictures to replace the traditional gold backgrounds of early mediaeval art. Art had then once more fulfilled its educational mission.

That beauty is not an attribute of nature, but of art, or of the artist's mind, need scarcely be demonstrated. If it were not so, it would be an immutable value, not subject to fluctuations. Yet, not only does the ideal of beauty change with successive generations, but it varies with races and individuals. It is only the beauty values set up by art that remain permanent, and their appreciation is largely a matter of artistic education. To define art as the attainment of the beautiful would, therefore, only be substituting one term for another, and would necessitate the even more elusive definition of the beautiful. Clive Bell's "significant form" as the determining factor of all art does not take us any further, for this "significant form" is only beauty in a new disguise. It would be as difficult to establish where exactly form becomes significant or where beauty begins.

Beauty, although the aim of art, has thus to be eliminated from any plausible and receptable definition of art. To find such a definition it is necessary to trace the common denomination of the infinitely varied manifestations of human activity which legitimately come under the heading of art, the peculiar characteristic which distinguishes the work of art both from the product of natural forces and of purely industrial activity. What is there in common between, say, a Gothic cathedral, a Beethoven symphony,

a Greek vase, a Rembrandt etching, a Giotto fresco, a Shakespeare sonnet, the Ludovisi "Throne of Venus," the stained glass windows of Chartres Cathedral, a Benin bronze, an Ispahan carpet, and a Euripedes tragedy, to explain their being accounted as works of art, whilst no such claim could be advanced for a coloured photograph, a cast of the human figure from life, the tawdry mantel ornament of factory production, a piece of doggerel verse, or a rubbishy ballad?

THE PLACE OF CRAFTSMANSHIP

The degree of expressional power acquired by the mastery of craftsmanship, the greater or lesser intensity of the emotional urge, and the varying skill in adjusting the rhythmic relations of lines, colours, forms, sounds or words, distinguish the masterpiece from the inferior artistic production. It is for this reason that Leonardo da Vinci and Michelangelo and Rembrandt stand for all time as supreme masters, whilst their imitators, notwithstanding all their executive skill, are relegated to a comparatively insignificant position in the hierarchy of art. The mysterious smile of the Mona Lisa becomes a meaningless smirk when perpetuated in innumerable versions by apt pupils of the stamp of Gianpietrino. The muscular accentuation and amplification of Michelangelo's heroic sculpture assume an almost ludicrous aspect in Bandinelli and other Italian sculptors of the mid-sixteenth century, because the generation that stood under the spell of the master's genius annexed—and often distorted to the verge of caricature—his forms without having experienced the emotional impulse to which these forms owed their existence. Their relation to Michelangelo finds a counterpart in the attitude of the early 19th century pseudo-classic sculptors to Pheidias and Praxiteles.

Craftsmanship is the handmaiden of art, but is, in the popular mind, often confused with art. Innumerable pictures are produced, year by year, by painters who are endowed with a certain amount of technical skill, but who lack the power of expression because they have nothing to express—copies of nature, painstaking or careless, as the case may be, but devoid of the three elements of art: emotion, expression and rhythm. Such pictures are no more entitled to be reckoned as works of art than the rows of featureless, ill-proportioned brick houses in the working quarters of a modern manu-

ITALIAN PAINTINGS OF THE EARLY AND HIGH RENAISSANCE

Left: Fra Angelico (Giovanni da Fiesole, 1387–1455), "Coronation of the Virgin," a fresco. The figures in the foreground are Saints Benedict, Paul, Thomas Aquinas, Francis, Dominic and Peter Martyr. In the Museum (formerly the convent) of San Marco, Florence

Right: Raphael (Raffaello Sanzio, 1483–1520), "The Marriage of the Virgin," painted in 1504 for the church of S. Franceso at Citta di Castello. Now in the Brera Gallery, Milan

facturing town can claim to be regarded as examples of architectural art.

The function of art is almost as difficult to define as the meaning of art. The main purpose of art is to give pleasure; and for this reason art is held by many to be a useless luxury for the idle. From a materialistic point of view art certainly is useless, in so far as it produces nothing of a strictly utilitarian character.

Yet art is, and has always been, an indispensable need of humanity. It is implanted in the soul of the child, as in that of primitive man. It is as necessary as articulate speech. It is indispensable to civilization. It is the art of each race that gives its civilization its distinct character and rhythm. It reflects, if it does not actually condition, the whole manner of life of a nation or period. Life and art are closely, inseparably interwoven, but life passes—the life of individuals and the life of nations—and art remains. It is the only thing that is permanent; and our knowledge of the past, of civilizations that have flourished and disappeared, is derived almost entirely from the fragmentary relics of their art. It is not from printed books that we visualize and form our estimate of the life, culture and character of ancient Egypt, Assyria, Greece or Rome, but from the ruined buildings, carved stones, half-decayed bronzes, fragments of pottery, frescoed walls, personal adornments and household objects dug out of the ground by the excavator's spade, which are of far greater and more lasting significance than the transitory effects of great wars and revolutionary political changes. History becomes a living reality to us through art. Without it, it would be a dead letter. Above all, art brings pure pleasure into the humblest life. It is a source of exaltation that raises us above the sordid realities of everyday existence. Without art, life would be intolerable, inconceivable. The human imagination requires food as imperiously as the human body, and art is the inexhaustible spring from which our imagination draws sustenance.

PRINCIPLES OF ART

Man, since the earliest period of which there is knowledge, has striven to give his impressions form and meaning. At times, as in the great fifth century in Greece or in the European Renaissance, he has produced work after work astonishingly excellent; and even when culture seemed nearly

dormant, as in the early Middle Ages, the urge to represent the impressions and creations of his mind continued in the individual.

A feeling of pleasure is evident on the countenance of a child who has made marks, signifying nothing, in sand. Soon his marks represent familiar objects: a crude circle indicates the sun, an oval supported by straggling lines a dog, and the human form appears with a circle for the head, an inverted Y for the body and legs, and a cross-line for the arms. These figures are crude, for not only does the child lack skill but his models are imperfect memories of his impressions. In a similar way, prehistoric man would seem to have begun to carve and draw on stone, wood, bone and whatever other materials were available, slowly developing his art until it culminated in the figurines and cave-paintings found in Europe.

The desire to incorporate movement in such figures follows their first representation closely. Life itself is movement; even plant life moves, as the Chinese artist who studies the aspiring quality of grass knows; bodies without this movement are dead and uninspiring. In the minds of savages, movement is associated with life so vitally that to them animals may not seem themselves unless moving in a characteristic way. A snake, for instance, is represented by a wavy or zigzag line; often there is no attempt to indicate the more static details; the movement alone suffices.

Rhythm is almost a necessary element of movement. In the line representing a snake curve follows curve. In cave-paintings animals in groups are often inclined upward and downward to indicate movement. Rhythm was soon used simply to create pleasing movement in the relation of various figures, one to another. No one knows what may have been the development of the rhythmical motives which through countless generations have been built up in the minds of the American Indians, the natives of the Pacific islands and other primitive peoples. Such symbolism as adheres to them is often conflicting and vague. The rhythm counts for itself alone. It is satisfying and beautiful.

Once man began to decorate the handles of his weapons, a wall space, skins or his utensils, composition began and proportion was born. If in Europe a prehistoric man wished to carve a reindeer on a dart-thrower, he confined the scope of his work within definite limits and had to evolve a ratio between the length and height of the reindeer and the length and breadth of the dart-thrower. In time, simple direct proportions became tiresome, more

involved relationships formed more intricate compositions, and from the application of an already pleasing quality of art to a given area or form, another pleasing quality, valuable in itself, resulted. Later this was highly developed until, in such works as the sculpture-filled tympana in the pediments of the Parthenon or Leonardo's "Last Supper," the artist utilized his minor figures, each in itself exquisite, to enhance the one on which he wanted attention focused, seeking variety for the individual figures but unity for the whole composition. Often in the history of the arts—though rarely in the East, for the Eastern artist holds tenaciously to fundamental principles in art and is not easily led astray by a new phase—men, becoming interested in other means of making their work beautiful and pleasing, have lost sight of the possibilities in composition. Composition, in a sense, is related to movement and to rhythm, for identical arrangements of lines located differently in given frames produce very different movements, and rhythm can be set up between the structural lines of a composition, or between a structural line and a boundary.

No other important principle in art appeared until the European Renaissance. Meanwhile, the grace of prehistoric carving had been forgotten and sculpture had taken on the stiffer forms of Egypt and Western Asia, whence it came to Greece and flourished in the human form idealized; architecture, in Greece and mediaeval Europe, on the basic structural principles of the post and lintel and the masonry arch, had developed compositions with rhythm, movement and proportions still unequalled; poetry, beginning with the folk-song, had assumed the epic, then shorter, more conventional forms; in Greece the drama had risen to great heights of character portrayal and expression but only its form continued to grow during the period of Imperial Rome, and even that withered during the Middle Ages; and music, in the early days always allied closely with religion, had found in Christianity an energy that ever drove men to seek new ways of using its enchantments to glorify their destiny. In these arts, it will be seen, representation, movement, rhythm, composition and proportion, govern, as in painting.

In the fifteenth century men in Italy attained an efficient knowledge of perspective. Painting achieved a new dimension, depth, and the impetus given to the art was like that given to literature by the invention of printing, to music by Bach's system of equal temperament enabling it to move freely in all keys, or to architecture by steel-skeleton construction. People could

now look *into* a picture. Painters tried to grasp not only the outline of the object portrayed but its three-dimensional mass. They strove not so much for the appearance of the object as to portray it as they knew it to exist. On the other hand, they found reason to portray much that they saw but knew to be untrue. It might be argued that the road as it penetrated the distance maintained a constant width; the painter could reply that it looked as though it were growing narrower. Enthusiasm for the possibilities of representing three-dimensional form continues even among modern painters, artists like Cézanne seeking to realize on canvas the basic relationships between solids. Perspective is not essential to enjoyment of a work of art. A picture can be beautiful if painted in the manner of the East, perhaps without perspective. Movement, rhythm, composition and proportion, the elements that from childhood up the race has learned instinctively to watch for and to want, yield most enjoyment in the arts.

With the breaking down of the restraint imposed by mediaeval Christianity, men's minds were freed to realize, unhampered by tradition, their pagan heritage. Equally important, finding again the joy of mental conquest, they sought all forms of knowledge with almost unbelievable persistence. Often, artists were inventors, too. Science entered inextricably the tangled skein of forces influencing art. Its ever-widening field has since continuously fed the artist with more accurate knowledge of the nature of the objects that he represents, better materials and tools with which to execute his work and, through its agencies, a larger audience. Research has revealed the elements of sound. From the machine, architects and sculptors have learned new harmonies in form and line. The resources of modern invention enhance the drama.

Poetry that expresses the beauties of modern science in exquisite language and form may well capture such beauty and artistic truth as has been rarely known. But the application of scientific principles in art can best be seen in painting. Leonardo da Vinci, himself a scientist, understood that as the subject in question recedes from the eye delicate changes in illumination and hue call for reproduction. Study of chiaroscuro continued, but, although Newton first explained the dispersion of light in 1666, the significance of his discovery for painting was not fully realized until the time of Monet, in the nineteenth century. Monet, understanding that white light is made up of many colours, and that two colours may blend to form a third,

achieved his effects by amassing small patches of different colours in close juxtaposition, to be blended by the eye of the observer to produce the colours that he wished to represent; his work carries broken colour to extremity.

Behind all art lie certain fundamental causes. A work of art, whether it is a symphony, a poem or a painting, requires of its creator broad and deep understanding of the elements represented, fused with extraordinarily skillful technique by an impelling and emotional urge to create. Whether artistic understanding is inherited or acquired is hardly ascertainable. Technique can be achieved through study, but the physical attributes of the individual artist, such as the hearing of a musician or the eyesight of a painter, affect his facility according to their degree of excellence.

That emotional urge which spurs civilized men to create art has at different times and in different individuals been caused by different influences, but it is safe to say that, analyzed, it may be resolved into a will either to represent nature, as in the early Chinese artists, or to idealize its forms, as in Greece; into a will to escape from this life by exalting symbols of the world to come, by fashioning guardians against its evils, or by propitiating spirits, as in Egypt and in mediaeval Europe; or into a will to exalt an individual or group, as in Imperial Rome and in Renaissance Europe. To-day each of these is present.

FAR EASTERN METHODS

The art of the Far East aims to depict the spirit, rather than the semblance, of a thing. So the mission of an oriental artist is not necessarily to represent, but to interpret, the inner meaning of his subject. Vain, indeed, is an attempt to reproduce with paint a phenomenon of Nature. A picture of a wild flower, for example, may be true to form and colour, but where are the inherent purity and the fragrance of the blossom? Realizing the utter impossibility of imitation, the Eastern painter seeks, instead, to express the impression which he has gained through admiration of nature or to give form to an ideal, by means of his brush, even as the poet expresses himself in words. The mood of the artist, then, is one of self-forgetfulness, since he is merely an interpreter of the beautiful and the mysterious in nature.

It has been said that "art is a tryst," for in the joy of it maker and be-

holder meet. In the West, this epigram is explained as the reproduction, on the part of the beholder, of the artist's mood at the time of his conception of a work of art. But this dual process, when applied to the art of the Far East, assumes a deeper significance; for in the East art becomes a whole only when the beholder's imagination co-operates with the suggestion conveyed by the artist in his work. The aesthetic nature of the oriental first seeks intrinsic beauty and then evolves extrinsic completeness. The function of a picture, therefore, is not to display but to suggest; the beautiful is present but it is concealed. After all, a painted twig is important in that it invites one to reconstruct, by exercise of the imagination, a towering tree through which the joy of life flows, and a painted figure is interesting if it depicts the inner nature with its striving for the highest. Hence, the suggestive quality of the art of China and Japan is a vital factor; the more emphatic the suggestion on the part of the artist, the more profound the appeal to the beholder.

It is true that in the pictorial art of the Far East there are various schools or styles, as in the art of the West: idealistic, impressionistic, romantic, realistic, etc.; then, too, the subjects treated by Eastern artists include all things religious and secular, animate and inanimate. Yet, taken as a whole, one may note that oriental paintings are distinct, not only in aesthetic expression, but also in technical achievement. In creating a picture, the Far Eastern artist, before all else, grasps the spirit of his subject, then conveys this mood to the brush. He paints, not what he sees, but what he feels. This does not mean an occult treatment of the theme, for in presenting it an intelligible delineation of the subject is demanded. Broadly speaking, the external form is but a mask under which reality hides and this reality the artist attempts to reveal. The importance of the embodiment of soul in a picture was mentioned in China as early as the 4th century; emphasis on this point, however, may be said to date from the 5th century when Hsieh Ho laid down his celebrated "Six Canons of Painting," which have been the basis of art criticism in the Far East throughout the subsequent centuries. The canons, translated freely, are (1) life-motion engendered by spiritual harmony; (2) use of the brush in rendering bone-structure; (3) delineation of forms in conformity with the objects; (4) application of colours appropriate to the kinds; (5) spacing based on proper planning; (6) copying of classic pictures, thereby preserving tradition. A masterpiece should exemplify all six points. It is to be noted that spiritual expression, or life-quality, in art

is the prime requisite of the canons. Turning to the remaining five canons, all of which refer to technique, it will be seen that the use of the brush is placed before imitative accuracy in form and colour, composition or tradition; for "brush-strokes" are considered in the light of the bodily structure of that which encases the spirit, while "form" and "colour" are but the flesh and the skin. The term "spacing" means embellishment of the design, and "copying" refers to the transfusion of principles established by past masters. But brush-strokes are more than bone-structure; they are the nerve system as well, for they suggest force, in that they invoke living motion. Motion being durative in nature is best conveyed in uninterrupted lines made by a feeling hand. The strokes, therefore, are more than mere outlines or spots indicating shapes or areas; by their very vigour, they express the life-quality of the subject pictured. Brush-strokes at the same time are an index to the character of the individual who made them, the more inspired the artist, the more spontaneous their response. If the painter is noble-minded, the spiritual expression in his handwork is abundant, and if the spiritual expression is abundant, the picture causes life-motion; otherwise, mere dexterity in brush-manipulation is but the skill of an artisan.

Use of Brush and Ink-tones.—The Far Eastern artist, accordingly, is trained to perceive and to feel that which is beautiful and interesting in nature and to put his conception into execution. His early training is devoted to copying repeatedly model works by his master, consisting of simple drawings effected in broad and vigorous strokes. He begins by grinding "China ink" on an ink-slab, and with a large brush he draws on paper with a view to reproducing the exact order and strength of each stroke of the model. The brush is held perpendicular to the paper, almost at right angles to the hand and is firmly grasped, at a considerable distance from the point, by the thumb, index and middle fingers. During the process of drawing, the fingers remain almost immobile, for the work is done by the arm unsupported, with barely the point of the hair touching the paper. Constant practice in manipulation of the brush in this manner makes the arm alert and flexible, so that lines of even and continuous strength, some swift and some gentle, may be produced through proper control of the nerves of the arm. Only when drawing extremely delicate lines does the hand make use of the wrist as a support.

Ordinarily an oriental artist does not use an easel when painting or

drawing, since he works seated with paper or silk spread before him. As he paints, his head is bent down, the shoulders supported by the left arm, of which the hand rests on the table or floor. By long and unceasing practice in handling the brush, he becomes efficient in producing strokes thin or heavy, light in touch or abrupt in force. The brush-strokes in a painting are often compared to those employed in the calligraphy of China and Japan. In fact, in the matter of the use of the brush there exists but little distinction between the two arts. That much attention has been paid to brush-strokes in the Far East is evidenced by careful studies of various types of brush-marks which have been made by great and old masters. There are collections of strokes used in delineating figures, rocks, water, trees, etc., which are referred to as either "wrinkles" or "touches." For drawing and painting the manifold contours of mountains and rocks, there are 16 (or 18) kinds of strokes, each of which is known by a fancy name such as rain-drops, scattered brushwood, alum crystals, demon skin, large axe, horse's teeth, folded belt, hemp fibres, lotus leaf veins, unravelled rope, bullock hair, eddying water, etc. Again, in drawing figures, especially their draperies, there are "touches" known as "harp string," "moving cloud and flowing water," "rat-tail," "willow leaf," etc. These have always been useful guides to painters, and have served to deter beginners from attempting crude and meaningless styles. It must be understood, however, that over-emphasis on classification of this sort and strict adherence to it is detrimental to initiative.

Having acquired a certain amount of facility in manipulation of the brush, the student is next taught the value of ink-tones. The ink used in Far Eastern painting is a mixture of lampblack or pine soot with glue, moulded into cake form. Upon a slatelike slab with a depression at one end to hold a small amount of liquid, the cake of ink is rubbed, with an admixture of water, until the latter becomes a solid black. This process takes place just before painting. When light shades of black are desired, the liquid ink is mixed with water by means of the brush, in a white porcelain saucer, according to the requirement. The much-valued lustre of the ink when dry on paper or silk depends largely upon the quality of the ink itself, as well as upon the stone employed for grinding. It is said that an artist who thoroughly understands the proper use of ink is able to ascertain the shade immediately upon dipping his brush without testing it on the white saucer or on paper.

PHOTOGRAPHS, (1, 2, 4) PHOTOPRESS, (3) GENERAL PHOTOGRAPHIC AGENCY

JAPANESE ARTISTS AT WORK

1. Kaoru Asuno at work in his studio
2. Fumio Noda at work in his studio
3. Gakuryo Nakamura, a member of the Bijutsuin Art Association
4. Professor Ryushi Kawabata at work in his studio

PHOTOGRAPH, SPORT AND GENERAL PRESS AGENCY, LTD.

A JAPANESE WATER-COLOUR ARTIST AT WORK

Like the quality of the brush-strokes themselves, the quality of the ink-tones differs according to the painter, and determines his artistic ability. It is important that a good painting in ink should show proper relation of light and dark tones varying from lustrous black to delicate grey. Satisfactory results demand that various shades be applied in harmonious order, so that there may be no violent break in gradual tone-scales. Indeed, a correct use of ink produces a sense of natural colours, and atmospheric perspective, colours being after all but intermediaries between black and white, and differences in distance but degree of visibility. It must be pointed out that dark ink does not necessarily suggest strength, nor light ink weakness, nor does a heavy stroke always indicate vitality or a thin stroke lack of it. A proper combination of brush-power and ink-tone creates life-motion in a picture. The duration of an inspired mood is but temporary; hence the transference of this mood into ink with the brush must be relatively spontaneous.

There are, roughly, two types of brush-strokes—one broad and often massive, which in itself forms a component part of a picture; the other thin and crisp which is used in the nature of an outline. On both alike, the technical demand of expressiveness is imposed. The brushes used naturally differ in size, but because all except the flat varieties, are so made, of the hair of a deer, goat, fox, badger or rabbit, as to possess needle-like points when wet, and because generally the tips only touch the surface for painting, a small drawing may be made with a comparatively large brush. It may be remarked in passing that painters of certain schools use almost the entire length of the hair when it is desired to reproduce an effect of light and shadow in a single stroke. First the brush is allowed to absorb a light shade of ink; then, after touching the tip of the hair to the thick black, a leaf, for example, is immediately painted, the brush being used sidewise and a little pressure being exerted as the drawing is made. The running of the dark ink into the light automatically results in gradation producing in a single stroke the effect of chiaroscuro. A variety of paper which absorbs ink very quickly is used in practising manipulation of the brush, which includes making strokes and producing ink-tones. Because of the bibulous nature of this paper and of the ink used, blurring is likely to occur, unless the amount of ink held on the brush is carefully gauged and the brush-marks made swiftly. The paper admits of no erasing or retouching, thus compelling the pupil to be certain

of his every movement prior to actual execution of a picture. Having been instructed in proper use of the brush and in quality of ink-tones, the pupil is allowed to study and sketch from nature.

Sketching and Colouring.—Generally speaking, in the art of the Far East sketching from actual objects does not mean working from a model so much as training an artist in the observation of that which is real. According to the Chinese idea, the spirit of all phenomena originated in Heaven and was formed into shape on earth; every phenomenon is endowed with spirit and is a worthy subject for a picture; each is an inspiration for a painter who, by searching inquiry into its peculiar nature, may succeed in grasping its very spirit. Thus an artist is urged to examine every significant feature of his subject and to imagine himself to be it before delineating it. By this means and this alone may he be able to express its spirit. So a sketch-book of an artist may be a jumble of unrelated and incomplete parts of all kinds of plants, landscapes, figures, etc. Useful though these actual sketches are, their importance is insignificant in comparison to the deep mental notes which he has made. For example, a bamboo under different atmospheric conditions, in wind or in rain, in sunlight or in moonlight—how preserve the impression except by mental notes? A great master, in painting a bamboo leaf, though it hang downward, would still indicate its longing to point to the sky; and a story is told of a Chinese painter who, finding that his sketch of caged insects did not adequately picture them, freed the insects in their natural haunts, and himself lying on the ground for purposes of close observation, succeeded in catching the spirit of his subject. Indeed, orientals doubt the desirability of employing, for the sake of anatomical correctness, an ordinary man as a model for a picture of a king. For painting a horse trotting, a study of an animal in a stall is of little value; accordingly, the artist of the Far East tries to delineate his impression of the appearance the horse presented when in motion. It is said that a good picture must needs be truthful, but in reality an attempt at faithful reproduction in paint and with brush is futile; so a painter's aim should be to create a picture which will make on the beholder a deeper impression than the original itself.

The same observations apply to the use of colour. It is true that all visible phenomena have shape and colour, but in making pictures of them, a painter is not concerned with the idea of reproduction. If he were, a sculpture in the round with appropriate colouring would be the ideal medium for

his purpose. For this reason, the art of the Far East considers colour but an accessory which adds a certain decorative value to a picture. In introducing colours the artist merely intends to approximate the colour-aspect of the object depicted. Some Eastern connoisseurs argue that since "China ink" correctly used creates a sense of chromatic beauty and the presence of pigments in a painting suggests artificiality, the latter are therefore detractive to the minds of those who love purity. In any case, the palette of the Eastern artists is limited, the colouring materials being drawn chiefly from mineral, earth and vegetable substances compounded with fine glue. The medium is water, which fact contributes toward the free movement of the brush, a rigid requirement in order to illustrate motion at the sacrifice of realism.

Conception and Composition.—In their pictures, the artists of the Far East attempt to present a certain space and time within a comparatively small area. Oriental painters seek first to grasp the essential attributes of their subjects and then to depict them with the utmost economy of brush-strokes. Landscapes provide the subjects most often treated. The artist feels that a landscape shows Nature with her manifold mysteries and that therefore it is worthy to be his pictorial theme. He considers it his mission, as well as his privilege, to interpret and present this large subject in a small space, so that both he and the beholder may enjoy and admire Nature in her varied forms. Majestic mountain peaks, rambling brooks, gnarled trees shrouded in mists, a solitary hermit—all may be brought to one's home by the artist. In order to represent such a vast scene, it is not possible to depict every detail, so there are suggestions for the right proportions of component parts: "In painting a landscape, make the mountain ten feet high, the tree one foot, the house one-tenth of a foot and the human figure the size of a pea." Then there are conventions which show the oriental attitude toward perspective (*q.v.*). "A mountain at a distance shows no ledge-marks; water at a distance, no waves; a man at a distance, no eyes. Not that these things are absent, but they appear as if they were absent." In executing a painting, the idea of perspective is indicated by three successive planes, one above the other, nearest objects being represented in the lowest plane. The general tones of ink or colour also indicate variations in distance—dark tones for the foreground, light for the far distance and medium tones for the intermediate spaces. The effect, therefore, is not linear but aerial perspective. Instructions in landscape painting deal, not with methods whereby to copy real

scenery, but with suggestions how to compose such a picture. As the oriental conception of a landscape is "mountains accompanied by water," the artist who attempts such a theme cannot escape from introducing water in some phase, be it a river, a lake or a waterfall. He selects interesting parts from several scenes for his landscape, and then groups them to form complete unity, thereby creating an entirely new world. However, there should always be a clear distinction between the principal and the subordinate parts. Essays on the subject of landscape speak further of the general characteristics to be associated with scenery in the different seasons: "Mountains in spring should appear as if smiling; in summer, as if freshly bathed; in autumn, bedecked; in winter, as if sleeping."

In the Far East, trees, plants, fruits, animals, insects and even fish are often included in the category of "Flower-and-Bird" paintings. The mode to follow in treating these motives is, first, to observe the innocence or the elegance of the flowers, or the instincts of the birds and animals, and then to paint the character or spirit of the subjects. Attempts have been made to establish rules governing the order for making the component parts. Both in China and Japan there are guide-books for painting orchids, chrysanthemums, plum blossoms and bamboos which, because of their virtuous characteristics, are together called the Four Sages. Rules explain the general arrangement of compositions, in particular showing the relation between the *principal* (or guest) and the *subordinate* (or host). The former is the chief portion of the design and the latter is adjunct. Broadly speaking, by *principal* is meant that portion of the design which occupies the centre of attraction, larger in size and more abundant in details. The *subordinate*, which is small in proportion, supports the *principal* by maintaining proper balance in a composition. Balance, in this case, does not denote a symmetrical arrangement of parts, but agreeable spacing in relation to the shape of the paper or silk on which the painting is done. There are also instructions which prescribe the order of brush-strokes to be followed when developing the theme. In painting a picture of bamboo, for example, the main stalk is drawn first in light ink, from the bottom upward, in a few sections which are graduated in length, the lowest being the shortest. The next step is to make the joints with darker ink. Then follow strokes for the branches, in light ink, each drawn by starting from one of the joints. The leaves are painted next, and the artist must bear in mind that each one grows from a

branch; they are executed in a variety of ink-tones, due attention being paid to differences in distance, those nearer being drawn in dark ink. Among painters there are those who would define various arrangements or combinations of leaves by their resemblance to Chinese ideographs, a fact which proves the fastidious manner in which some rules have been formulated. In the main, it is important that a painter of bamboo or of other plants should always remember the natural order of growth, from the root gradually heavenward, and that he should follow in painting the same orderly process. Furthermore, the artist must strive to convey the characteristics of his subjects—the stern quality of the ever-bending but never-yielding bamboo, the courage of the plum which blossoms in winter, the purity of the orchid which unfolds its beauty in solitude and the nobility of the chrysanthemum which possesses the mind of a hermit. Likewise in painting birds, animals, etc., the artist must try to understand their special attributes—the beak and claws of an eagle, the plumage of a peacock, the horns of a deer, etc.; and he must emphasize their significance almost to the point of exaggeration.

Portrait and figure-painting have never attained, in China and Japan, a height corresponding to landscape or flower-and-bird subjects. Painting a figure merely for the sake of showing physical beauty, or a portrait from a model, has not been customary. On the other hand, portraying ideal or imaginary likenesses of historical or legendary persons has been common, which explains the existence of treatises on figure-painting. The latter, however, refer to types of features and facial expressions: an emperor should always look dignified; a general, brave; a recluse, noble; a lady, refined; a farmer, rustic; etc. In addition to this generalization, the essays discuss appropriate accessories to be included in these pictures—palaces, chairs, mountain-scenery, ponds, farms, etc. They also give scales of proportion for a figure: the height of a body in standing pose should be seven times the size of the head; the body when seated should be three times the size of the head; the size of the head itself should be twice the open palm of the subject's hand, etc. Further, the discussion covers varieties of brush-strokes to be used in depicting the draperies of figures, mention of which has already been made. Of course stress is laid upon the importance of revealing the soul of the subjects, but there is no reference to anatomical correctness. The absence of modelling in portraits, as in all subjects, is one of the peculiarities of oriental paintings. The contours of the face, the features and the muscles

are indicated by lines. This linear treatment in two dimensions, though it fails to suggest a sense of relief, nevertheless produces a state of animation. In a composition, a figure or a tree often lacks indication of the ground on which it stands; the reason being that the artist, as well as the beholder, prefers that such an obvious element be disregarded entirely. A "filled-up picture" is wearisome, while an empty space allows the beholder's imagination to roam about. When asked what part of a painting is most difficult of execution, a Japanese painter replied: "The space which is to be left unpainted."

Far Eastern paintings are executed in ink and water-colours, usually on either paper or silk that has been sized with a thin solution of a mixture of transparent glue and alum. On the receptive surface of either paper or silk, the work of the artist is executed by one of three methods: (1) by painting immediately without any preliminary sketch; (2) by indicating in charcoal a skeleton of the design; or (3) by preparing a careful outline drawing of the design on a sheet of paper and tracing it upon the surface proper.

Copying and Tradition.—In the art of the Far East certain pictorial subjects frequently recur, each bearing a well-appointed title, usually somewhat fanciful and often poetic. Moreover, their treatment is similar, if not identical. The reason is not far to seek, for the artists of the Orient come of races which not only view the old with reverence, but always revert to the past for inspiration. It has been remarked that a pupil's training consists in copying and recopying his master's works and that there are model-books which show the proper methods of painting various subjects. So much stress upon tradition, at once a safeguard against radicalism and an obstacle to free development, naturally gave birth to pronounced school mannerisms and to restrictions which extend even to choice of subject and result in inevitable repetition. It may be added that artists of the East often select themes which cannot be studied from nature or observed at first hand; consequently, dependence upon old pictures for general guidance is necessary. It is probable, however, that the special reference in the "Six Canons" to copying old masters was not intended to mean mere copying; rather it should be interpreted as emphasizing the importance of preserving that part of tradition which ever lives as an eternal principle and of transmitting it to the next generation. A work of art may betray its maker's individuality, and however hard he may try, he cannot free himself from the influence of

the past; so that orientals praise, rather than condemn, one who turns to classic pieces as models. A Chinese in the 4th century pointed out that the art of painting may be developed from copying old masters. There are four recognized methods of copying (1) tracing; (2) reproduction which consists in faithfully copying the original without resorting to the process of tracing; (3) interpretation, being a near copy of the design and characteristics of the original but embodying much of the copyist's personality; (4) reduction, which is usually sketchy in nature. The third method must have been the type of copying recommended by the formulator of the canons. Thereby the copyist preserves what is good of the past and develops it to meet his ideals as well as the conditions of his time. The art of the Far East has been evolving in this manner from the time of its inception.

TECHNIQUE IN ART

TECHNIQUE is the manner of artistic execution, the performance or method of manipulation in any art, but as to just how inclusive this definition should be regarded is a question. Certain authorities claim that technique is distinct from any consideration of general effect or expression, while others assign to it the meaning of the doctrine of the arts in general. The first conception might be called "Mechanical technique" and the latter "Technique principle."

In this work the mechanical technique in each art is treated under each individual heading as the mechanical techniques vary considerably in detail —that of the sculptor being different from that of the wood-engraver, and that of the painter differing from that of the etcher. This article will therefore deal only with the broader conception of the definition—the technique principle, or those underlying rules which are found to be true in the practice of all of the arts.

It may be said that such a discussion falls within the field of aesthetics, but the difference lies in the fact that while aesthetics is a metaphysical discussion of man's conception of beauty, the technique principle is a discussion of how to obtain beauty or human appeal in a work of art. The one is philosophy and the other is a practical science based upon observation and reason. The one has to do with a discussion of the result, while the other shows how this result, indescribable as it sometimes may seem, can be obtained. The means whereby man can appeal to man in the creation of beauty, modern science has analyzed to a remarkable degree, and just as Henri Bergson in *L'Evolution Créatrice* destroyed the old philosophical con-

PAINTINGS OF THE ITALIAN RENAISSANCE

Left: Leonardo da Vinci (1452–1519), "Virgin and Child with St. Anne." In the Louvre

Right: Titian (Tiziano Vecellio, 1477–1576), "St. Margaret." In the Prado Museum, Madrid

ception of negation by the application of modern psychology, so have many of the old principles of philosophic aesthetics been destroyed by like methods. The modern artist must not only have mastered rules of anatomy and perspective through study such as that of many of the old masters over the dissection tables, and of mathematics, but must inquire into the psychological reactions caused by light or by various colours, the chemical action of his paints, the analyses of movement as revealed by the motion picture camera and many other phases of modern scientific development, and therefore the old conception of the artist as an intuitive being dreaming his way through life and seizing now and then with the aid of a divine fire a dream which he in some inexplicable way makes tangible and durable for his fellowmen, must be cast aside. The artist may dream, as the man of science or the inventor dreams of the creation of some remarkable work, but the work itself is a painstaking process of reason and the result may often be quite different from the cloudy original blur which was the first conception. The study of the subconscious has done much to explain intuition, and the modern man has learned to place less faith in the vision of glory which used to move his forefathers, for he realizes that these immediate apprehensions of "truth" are topsy-turvy mirages of what may or may not be proved true by the searchlight of modern scientific reason. The modern artist is first of all a modern man in every sense abreast of the times, and, as an indispensable prerequisite, every artist must first learn to appeal to his fellowmen.

Although the modern artist is perhaps more awake to the necessity of adopting this viewpoint, because of the recent marvellous developments of science, nevertheless many of the great masters of the past have also expressed themselves clearly along the same lines. Leonardo da Vinci has said "Thou, O God dost sell unto us all good things at the price of labour" and throughout all of his writings Da Vinci has laid stress upon reasonable labour rather than trust to inspiration. Rodin said, "Nothing will take the place of persevering study—to it alone the secret of life delivers itself." Turner stated that he had no secret but hard work, and Pliny relates that the secret of Apelles was due to constant practice. Hundreds of other examples might be quoted, but it is sufficient to say that throughout the ages both in the Far East, where a great painter has been quoted as saying, "Man cannot call himself an artist until he has painted 10,000 pictures," to the Western schools represented by such quotations as above, artists in writing of their own work

have laid great stress upon the labours of pure reason involved, while critics in writing of art (that field in which they have as a rule never practised) explain it on the grounds of a mysteriously intuitive and God-sent passion. Due to the critics, art has too long been considered a gift of the gods and artists who are usually contented to let the results of their labours speak for themselves have too long been misunderstood. Let us therefore examine a few of the processes of thought of which they make use.

Conception.—The original conception of a work of art or of an invention of any sort is usually largely intuitive, in that it may be said to reach out beyond the regular step by step procedure of pure reason. The possibility of such and such a thing often occurs suddenly after a long and arduous searching of the facts which may be more or less involved. The mind grasping the trend in which the assembled facts seem to be leading will reason ahead of the yet unproved result and the inventor or artist may say to himself that if such and such could only be done the result would be desirable, and he then sets himself to obtain this result as he conceives it. Thomas Edison must have said something of the sort to himself when he first made an electric wire glow in a vacuum and suddenly perhaps imagined the possibility of stringing these glowing bulbs along a street so that it might be illuminated by a current of electricity. The artist's conception is similar. He suddenly realizes that a certain grouping of figures under an illumination of a certain sort producing certain highlights and shades would give a magnificent effect for some cathedral mural decoration. For years this general idea may be kept in the back of his mind until the opportunity offers itself and certain other relative conditions fall into line and make it possible for him to attempt its development.

His first step is often a preliminary sketch which is rough and undetailed and which is only a sort of notation aiding him to keep his general scheme in mind. He may then proceed to work out the details just as does an inventor. "Will such an arm if lifted procure a more rhythmical line in the composition?" "Will such a raising of the arm be natural to the figure?" "Is this shadow to be darker than that or would it be too much of a spot and should it glow with a diffused light reflected from some nearby surface?" "What surface could be brought to use in the reflecting of this light?" and similar questions occur in his mind and must be solved logically and reasonably.

During the solution of these questions he may make innumerable sketches or notes just as the scientist takes notes during the various steps of experimentation in his laboratory, and it is through the assembling of the more important of these various considerations that finally the work of art is actually conceived and constructed.

Expression of Material.—Among the fundamental considerations of every great artist is that of the appropriate expression of the material in which his work is to be executed. Watercolours should not be handled in such a way as to resemble oil; brass should not be finished to imitate bronze; and the reason for this is that people who may never have consciously thought about art have learned to associate certain characteristics with each substance they find about them. There is a feeling of disconcerting surprise when these characteristics are not evidenced, like the sensation when one touches one of the metal desks made to appear so perfectly like wood. One may never have considered consciously the warmth of wood though subconsciously one's mind has taken note of it. This surprise whether to the sense of touch or sight is always misleading and is usually ruinous to the effect of what might otherwise be an excellent work of art. We know for instance that iron is so strong that man cannot bend a slender rod of it and if we are confronted therefore with an iron garden gate made of thick and uselessly heavy pieces of metal we mistrust that it is iron and suspect that it may be lead or some other substance. Tapestry lends itself to a certain sort of design which can be better expressed in its weave than it can in a mosaic or fresco.

The faculty for properly expressing the medium, avoiding its limitations and taking advantage of its possibilities, is one not arrived at by intuition but by careful research and practice, so that the artist sometimes learns almost *to think* in the medium which he has studied. Thus a painter may actually learn to see a landscape in brush-strokes, or a composer of music associate at once a certain section of the score with the tone quality of a certain instrument or group of instruments.

The Expression of the Tool.—Fully as important as the consideration of material is that of the characteristics of the various tools with which it is to be worked. The brush of sable, the tjan-tjing, the etching point, the chisel, the wheel of the gem cutter or even the fingers of the sculptor modelling in clay, will each make a certain cut, mark or impression which must be studied

in relationship to the material. It is unpleasant to see clay carved with a sharp instrument as though it were wood, or stone, or to behold what appears to be a woodblock print and find that it has been painted with the brush.

Not only must the mark of the tool be considered in relationship to the material but it is capable if properly handled of a beauty in itself comparable to the single note drawn by a master hand from a fine violin. Look at the line drawn upon a piece of paper by a master draftsman. Is it not similar to the violin note with its gradations of shade and its sweeping curve? The expression of beauty in a masterful handling of the tool so that each note is pleasing was a joy to the ancient artist and he would often spend years acquiring this deftness which many modern artists have been fooled into thinking is unnecessary because of the stressing of originality and spontaneity in art training.

But even this carelessness, deplorable as it is, is more forgivable than the custom of the last century of deliberately faking tool marks. Wood cut by machines to give the appearance of being hand-hewn and iron artistically dented to appear hand-forged had come to be almost universally accepted though nothing could show greater evidence of dishonesty of technique and bad taste.

Style.—No two artists can paint the same face or the same landscape in the same way any more than two business men can sign their names in the same way. Neither the style nor the personality of the artist need be thought about and certainly should not be artificially cultivated. However, if one is to permit his style to grow he must not hamper it by the slavish copying of some other artist's personal style. He may to advantage copy works of art again and again, but should do so simply to broaden his outlook, as a writer may read the books of many other writers.

The present-day stressing of originality in art teaching is responsible for much of the worst of our modern art. Technique is all that can be taught. Style and originality of real value can only come after the artist's experiences both in life and in art have broadened and enriched his personality, for the artist cannot express a personality until he has one and, if he has one, he cannot help but express it.

Suitability.—Suitability to surroundings is an element often lacking in the art of to-day due to a strange occurrence which took place during the decadence of the Renaissance. It is interesting to know that during the

best periods of art the distinction between fine arts and applied art was not clear. In Egypt it was unknown. In Greece sculptors did as masterful work for the pediment of a building as for a pedestal. In the Orient the distinction has not existed for thousands of years and a porcelain vase or a piece of lacquer may be regarded just as highly as a painting or a piece of sculpture.

Michelangelo and Cellini did not recognize the distinction and were as proud of what might be called their craftsmanship or works of applied art as they were of those which could be labelled "fine art." Both were craftsmen at heart and unspoiled by what occurred immediately following their times.

"Fine Arts" as a term came into use meaning painting, sculpture, music and poetry, with sometimes the inclusion of architecture or those arts which exist for the pleasurable qualities alone and apart from any utilitarian consideration, but "fine arts" came to be thought of as of greater importance than applied arts for, if some of the arts are termed fine, the implication is that the other arts are less fine, and the result of this usage was that people came to consider art which had no application superior to art which was applied. They argued "Yes, that is beautiful for its purpose, but this is finer for the very reason that it has no purpose other than that of being beautiful."

The result was a tendency toward less and less consideration of the principles of application of art. Sculptors preferred to work in their studios rather than to co-operate with architects. Great painters ceased to do murals and worked upon easel pictures. Recently, however, there has occurred a happy revolt against this attitude, more especially in America because it was found there that applied art paid better than fine art. In other words the public had judged and with the disappearance of the marble pedestal and whatnot from the Victorian interior, there was also a disappearance of bibelots and the old-time easel paintings so that the artist is now confronted with the necessity of studying the antique as did the great masters and the principles of proper spacing, and must adopt the more modest attitude that his work, in order to be successful, must be considered as only part of an ensemble.

Time Consideration.—Works of art differ from works of nature in that they cannot reproduce themselves and should therefore express in some way their vulnerability before the onslaughts of time. Part of the appeal of the antique is due to the fact that it is bowing with such grace and such pathetic

dignity and beautiful spirit before the inevitable. The patina of an old bronze or the iridescence of an ancient glass vase is the touch of great Nature bidding it return to its original state.

Structure.—Structure itself may be considered but an admission of the necessity for fortification against time and when proper structure is not observed one can foresee at a glance the indignity of the final defeat. Some works of art like some people grow more beautiful with age, for the scars of years serve only the more clearly to prove the sturdiness within. It is wise therefore for the artist to think of the final conditions of ruin of his work and build it in such a manner that it will be beautiful as long as it is recognizable.

Fragility.—If structure appeals to us because of its intelligent defence against time, fragility undoubtedly appeals because of its pitiful bravery, for just as we have regard for some men for their reasonable sanity we like others for their careless daring. It is this appeal which has undoubtedly been responsible for the preservance of some of the delicate glass which has been passed from hand to hand down through the ages. Each hand though perhaps calloused by the sword or plough, though made careless by wine and laughter, has touched it with a certain amount of care because of the realization of its brave stand against time.

A most strange and interesting study is this element, time, and our accounting for it, for though we realize that in it lies ultimate destruction we anxiously look for its touch on many works of art, feeling a mistrust for those things which have not proven themselves against it.

Such considerations as those few outlined above will give the reader an idea of what the artist is thinking about as his work proceeds, and an understanding as to why and how it is made to appeal to the mind of his public. Abstract beauty may exist, though the philosophers seem to have some difficulty in defining it, but some of the elements of beauty which appeal to man in a work of art can thus be analyzed, weighed and combined by the artist into a worthy result.

PAINTING

It is probable that the origin of painting is not later than that of the other plastic arts, for it is as ancient as sculpture and, within the somewhat narrow limits that confined it, early reached an astonishing perfection. We here take up the story, however, from the point where painting had become definitely associated with Christianity.

Romanesque.—Romanesque painting, which from the beginning of the 11th century developed in Western Europe beside architecture, was the inheritor of the Byzantine models. But, as far as we can judge from the little which now remains to us, the Italian, French and Rhenish artists, creators of types which are practically identical in each country, did as the Greeks in the earliest archaic times. Like the Greeks in relation to Egypt, they introduced life and movement, even in places a kind of wild and grimacing agitation, into the formulas coming to them from Byzantium. The faults and oddities of this art, as we can see them in for example the frescoes of St. Savin, are of little importance; it lives; and from this life springs a long line of living descendants, which includes the generations of modern art.

Mediaeval.—The evolution of art in the 12th century would lead one to suppose that France would take the lead in painting as she had taken it in sculpture and architecture. But the development of Gothic architecture, which is one of the greatest glories of France, had as a result the great reduction of the employment of painting. Sculpture flourished on Gothic portals and magnificently adorned the façades of churches; but where, in the interiors of these cathedrals whose aerial construction almost did away with walls and replaced them by tall windows, could painting have been placed?

There resulted another French invention, the art of glass painting, which for nearly three centuries produced a series of masterpieces and took the place of monumental painting in those countries to which Gothic architecture spread.

On the other hand a school of miniaturists was founded in Paris. Through the medium of leaves of parchment it created an art which rivalled glass painting for beauty and richness of colour, and exhibited a freedom and flexibility, a curiosity about nature and a subtlety of expression which was beyond the technique of glass work. England also experienced this development.

RISE OF EUROPEAN SCHOOLS

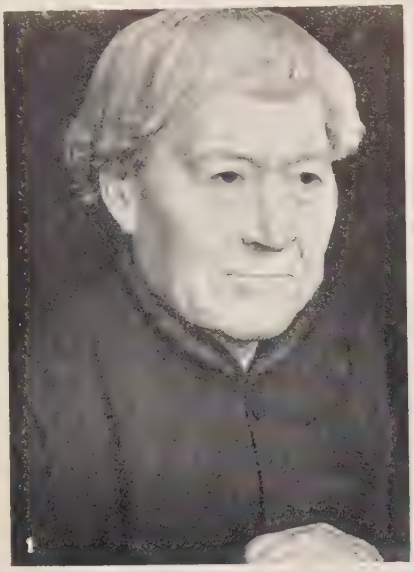
Florentine School.—In Italy Gothic architecture did not take root, or at least Italy adopted from it only the original vault while retaining all the forms of Roman architecture and, in particular, the plain walls. Thus it was in Italy that, thanks to this favourable circumstance and thanks above all to a man of genius, Giotto, preceded, accompanied and followed by men of great talent, the art of the fresco appeared and developed, and that the first great school of painting arose. At the time when Giotto was born (*c.* 1266) a French miniaturist was decorating with elegant little figures the *Psalter of St. Louis.*

In Italy there was a whole movement prior to Giotto, on which scholars have recently thrown new light (Van Marle, *The Development of the Italian Schools of Painting;* Hautecoeur, in *Gazette des Beaux Arts*, 1925). Cimabue at Florence showed the way to Giotto in passing from the mosaic, still impregnated with Byzantine legacies, to the more free and flexible fresco work. Giotto, like Cimabue, was himself connected with the Roman school of mosaicists turned painters, Cavallini and the Cosmati, as well as with the work of Giunta Pisano, Nicolas d'Apulia and Coppo di Marcovaldo. But his own personal work was what brought him glory. While accepting the conventions of his time he introduced into painting a simple grandeur of conception, a hitherto unknown force of pathetic expression and that equilibrium of the spiritual and of the perceptible, of nature and of thought, which remain an ideal for the art of all time. Therein he is truly a precursor of

PHOTOGRAPHS, (1, 2, 4, 6, 7) ANDERSON, (3) ALINARI; (5) COLLECTION ARCHIVES PHOTOGRAPHIQUES

ITALIAN AND FRENCH PAINTINGS OF THE EARLY RENAISSANCE

1. "Death of St. Francis" by Giotto di Bondone (1266–1337). Fresco in the Bardi Chapel, church of Santa Croce, Florence
2. "Annunciation with S.S. Ansano and Judith," triptych by Simone Martini (*c.* 1283–1344) and Lippo Memmi (fl. 1317–47). In the Uffizi Gallery, Florence
3. Detail of "The Triumph of Death," a fresco attributed to Andrea Orcagna (*c.* 1308–68). On the wall of the Campo Santo, Pisa
4. "Deposition from the Cross" by Rogier Van der Weyden (*c.* 1400–64), Flemish. In the Escorial, Madrid
5. "Pietà" by an unknown artist of the Avignon School, southern France, 15th century. Now in the Louvre
6. "Adam and Eve driven out of Paradise" by Tomaso Guidi Masaccio (1401–28), Florentine School. In the Brancacci Chapel, church of the Carmine, Florence
7. "The Annunciation" by Fra Angelico (Giovanni da Fiesole) (1387–1455). Fresco on the wall of a dormitory cell in the Museum (formerly the monastery) of San Marco, Florence



BY COURTESY OF (1) THE METROPOLITAN MUSEUM OF ART, NEW YORK, (2) THE NATIONAL GALLERY, LONDON, (3) THE PRADO, MADRID; PHOTOGRAPHS, (4, 8) ANDERSON, (7) ALINARI, (9) COLLECTION ARCHIVES PHOTOGRAPHIQUES

PAINTINGS OF THE 15TH AND 16TH CENTURIES

1. "Portrait of an Old Man" by Hans Memlinc (1430–94), Flemish. In the Metropolitan Museum, New York. 2. "Portrait of Jean Arnolfini and his Wife" by Jan van Eyck (1390–1441), Dutch. In the National Gallery, London. 3. "Portrait of the Artist" by Albrecht Dürer (1471–1528), German. In the Prado, Madrid. 4. "The Birth of Venus" by Sandro Filipepi Botticelli (1444–1510), Italian. In the Uffizi Gallery, Florence. 5. "Christina of Denmark—Duchess of Milan" by Hans Holbein (1497–1543), German. In the National Gallery, London. 6. "Madonna of the Rocks" by Leonardo da Vinci (1452–1519), Italian. In the National Gallery, London. 7. "Madonna del Granduca" by Raphael (Raffaello Sanzio, 1483–1520), Italian. In the Pitti Palace, Florence. 8. Detail of the fresco "The School of Athens" by Raphael. In the Vatican, Rome. 9. "Mona Lisa" by Leonardo da Vinci (1452–1519). In the Louvre, Paris

modern art. His disciples and successors, without recapturing his grandeur, developed and enriched the heritage of their master. In place of the abstract decorations of Giotto, concrete details accumulated, compositions grew more complicated, and great ingenuity was exercised in the choice of dramatic or picturesque accessories for the scenes depicted. The most justly famous work of the period is *The Triumph of Death* which, with a mixture of brutality and refinement, unfolds its eloquent teachings on the walls of the Campo Santo at Pisa.

Siena School.—Parallel with that of Florence, a school of almost equal brilliancy, less powerful perhaps but more delicate, was developing also at Siena from the Byzantine models. The *Madonna in Glory* of Duccio di Buoninsegna seemed to the Sienese, when they first saw it, so much of a miracle that the whole town, led by the bishop, bearing lighted candles in their hands, carried it in state to the Duomo. It is composed almost entirely of Byzantinesque elements, but its precious novelty lies in the gentle smile animating the face of the Queen of Heaven.

Simone Martini (1284–1344) gave an even greater sweetness to his religious compositions while, at the same time, he was the first who dared to employ his art for purposes not wholly religious. On the walls of the Palazzo Pubblico, facing his lovely *Virgin in Glory*, he painted the condottiere Guidoriccio dei Fogliani riding armed and caparisoned before the palisades fronted by a hedge of lances. Following close upon him Ambrogio Lorenzetti established himself as a painter of civic life. Combining with Simone's purely Sienese tradition the influence of Giotto's more robust style, he celebrated in another room of the same palace the benefits to town and country of *Good Government.*

At the beginning of the 15th century Italy already showed signs heralding the approach of the first Renaissance.

The painters not only mingled scenes of common life with their religious compositions, but they applied themselves with a kind of scientific realism to the study of the human form. Pisanello (1380–1456) was a marvellous draughtsman. Masaccio (1401–28), a man of genius who died at the age of twenty-seven, was already a sort of classic. He was keenly devoted to the study of anatomy and the nude made its appearance in art with his *Adam and Eve* in the Carmine, an example which was repeated in the curious figures of the apostles unrobing on the banks of the Jordan in Masolino's *Baptism*

of Christ. Nothing shows more clearly than the example of Fra Angelico the lengths to which naturalism was carried. This Dominican monk (1387–1455), who well merited his title of Angelico, the only painter to be beatified by the Church, seemed destined by his piety to carry on the profoundly religious, but abstract and severe, tradition of Giotto, or perhaps the gentler one of Siena. But in everything which concerned him as a painter he showed the same preoccupations as Masolino and Masaccio. By a special grace he was able to apply his love of nature to the expression of the purest and most mystic soul to be met with in the history of art.

In addition to this group of initiators whose work had already a classic air, more classic even in certain ways than that of their immediate successors who, like Botticelli, did not escape a certain mannerism, were certain seekers after the scientific spirit. These contributed to the formation of the doctrine of the Florentine school, intellectual and free, which was to become the educator of the great spirits of the full Renaissance.

Discovery of Perspective.—One, Paolo Uccello, discovered perspective of which he made a kind of mathematical poetry. Others, perhaps under the influence of the great sculptor Ghiberti, laboured incessantly to perfect drawing by the conquest of the third dimension. Verrocchio, Pollaiuolo and Botticelli, who began their careers as sculptors, carvers or goldsmiths, added to draughtsmanship, already so penetrating, a kind of trenchant or metallic precision, a sort of precious hardness. The most poetical of them, Botticelli (1444–1510), had also other preoccupations besides that of technical perfection. He was the inventor of a delightful type of Virgin. Better than anyone else of his time perhaps, he translated into painting with a mysterious and at times rather morbid grace, the reveries of the humanists. The *Birth of Venus* and the *Primavera* opened a new world to painting.

Outside Florence, among the schools which had not had such long and such consistent histories, the fertile finish of the 15th century saw the rise of certain men whose peculiar energy or original grace helped to prepare the complete expansion of Italian art in the first years of the 16th century. In Arezzo Piero della Francesca, an independent in advance of his time, took up after an interval of thirty or forty years, the researches of Masaccio and invented engaging harmonies in blue and white of which Italian art offers us no other example. The powerful anatomist Signorelli was a precursor of Michelangelo.

Antonello da Messina brought to Italy the brutal but expressive realism which he had gained from contact with the Flemings.

Mantegna (1431–1506), humanist, geometrist, archaeologist, of great intellectual and imaginative intelligence, dominated the whole of northern Italy by virtue of his imperious personality. He had known the Florentine painters and the great sculptor Donatello in Padua. He was the link between Florence and Venice, whose school sprang from him through his more or less direct disciples, the Bellinis and Carpaccio. Classical art was born.

Flanders and France.—During this period painting developed through its own strength in the northern countries, France, Flanders and Germany, which came in contact with Italian art in a series of actions and reactions which led to reciprocal exchanges. By reason of her geographical position and of her intelligence France was specially predisposed to serve as a ground of understanding and conciliation between northern and southern influences. With the reservation already made that Gothic architecture did not there encourage the development of mural painting or of fresco, which remained the special province of Italy, France in the 14th century and at the beginning of the 15th century was a centre of artistic inspiration radiating in many directions and receptive of outside influences. Unfortunately few definite works, with the exception of the miniatures, have been preserved.

The portrait of the king, Jean le Bon, in the condition in which it has reached us, is merely an archaeological curiosity, but its date (*c.* 1350) is significant. It is very little later than the time when Simone Martini, almost in the same spirit and the same style, painted the Condottiere Guidoriccio.

The Narbonne frontal, that long piece of white silk intended to adorn an altar, consisting of a vast grisaille comprising a Crucifixion, portraits of the king, Charles V. and the queen, Jeanne de Bourbon, and a series of scenes from the life of Christ, shows to what elegance of drawing, ease of composition, and harmonious mingling of reality and style the artists of the Parisian school had already attained by about 1375. A little later (towards 1415) the *Très Riches Heures* of the Duke of Berry, decorated by the three Limbourg brothers, contained little masterpieces, in which the themes of everyday life and of landscapes were treated with as much truth as poetry, and with more than a shade of refined fantasy. It shows both Flemish and

Sienese influence. But this art of the court, which was born in Paris, clearly reveals the image of the French spirit.

It was this French and Parisian milieu which prepared the way for the appearance of the genius who founded the Flemish School, Jan Van Eyck (*c.* 1390–1441). He brought this school from the outset to an extraordinary degree of perfection, as much by his invention of oil painting as by his aptitude for the representation of people and all manner of things—distant horizons, the bricks and stones of buildings, rich brocades—with an accuracy and precision hitherto unknown. The altarpiece of the *Mystic Lamb*, with its twelve exterior compartments and its twelve interior panels, was carried out between 1420 and 1432. From that moment Flanders dominated all art north of the Alps for almost a century, and was not without an influence on Italy.

Thus the influence of the art deriving from the Van Eycks was substituted for that of the French and Franco-Flemish miniaturists on the Rhine, where the Cologne school had shown, during the preceding generation, an agreeable sentimental mysticism. Further north Holland, like Germany, was won over.

During this period the disasters and miseries of the Hundred Years' War hampered the development in France of an art which had begun so well. Paris, occupied by the English troops, lost its predominance. The painters worked at Bourges, Dijon and Avignon. But at Avignon they came in contact with the Italians, more particularly with the Sienese summoned there by the Popes. At Dijon they were under the jurisdiction of the Duke of Burgundy, who had become the enemy of the king of France, and who now included the Flemings among his subjects. From whence sprang, in the mid-15th century, a new amalgamation in somewhat different proportions of French and Flemish influence.

A few really important French works have been preserved, the Aix *Annunciation* (*c.* 1440) and the *Pietà* of Villeneuve-les-Avignon (after 1450) among those by anonymous artists, and among those by known authors, the *Coronation of the Virgin* by Enguerrand Charonton and the paintings and miniatures by Jean Fouquet. These justify us in saying that in the midst of her many trials France in the 15th century had not lost the secret of producing from time to time original spirits unlike those of other schools and to no great extent resembling each other.

In spite of acknowledged borrowing from Italy we surely feel in the miniatures by Fouquet that same breath of fresh air which vivifies the landscapes and familiar scenes in the *Très Riches Heures* of the Duke of Berry. As for the Aix *Annunciation* and the Villeneuve *Pietà*, they incline us to the belief that it was in France that the work of the two finest geniuses of Flanders, Van Eyck and Roger Van der Weyden, was best understood. Not perhaps in the perfection of their technique and their prodigious virtuosity in rendering the aspect of every conceivable object, but in that air of grandeur which ennobled their realism, a grandeur certainly innate in them, but perhaps strengthened by a breeze from the cathedrals of France.

There was nothing in the world then to compare with that interior with two standing figures known as the *Portrait of Arnolfini and his Wife* (Nat. Gall., London). We may even say that in its extraordinary accuracy and unprecedented imitation of reality it will never be surpassed. Our admiration is perhaps even greater before a simple head against a plain background, the portrait of the painter's wife. Where will anything be found in the history of art superior to the precision and life to which Van Eyck attained from the first? But Van Eyck is more than the genial precursor of the Dutch masters of realism: he is the calm theologian who composes with the logic and authority of a doctor the multiple symbols of the Altarpiece of the *Lamb* and who diffuses an equal and white limpidity over the images which unite the mysteries of heaven to the realities of earth.

Roger Van der Weyden (1399–1464), whose masterpiece, the *Descent from the Cross*, now in the Escorial, dates from a few years after the completion of the St. Bavon polyptych, is the only Fleming who truly carried on Van Eyck's great conception of art, and he added to it a pathos of which there is no other example in his country save, though with less power and nobility, that of Hugo Van der Goes towards the end of the century. The other Flemish artists of the 15th century shone neither through their invention nor their emotion. They quickly reached either hardness or mannerism. Memling at any rate charms us by his graceful sentimentality. But they are all marvellous craftsmen and even those least spiritually gifted force our admiration by their virtuosity, the brilliance and refinement of their colour, all the characteristics which we are far from finding amongst the French of the same period or, to the same degree, in Italy.

Renaissance in Italy.—In the immense work of preparation led by a

crowd of fervent artists and a cohort of men of genius Italy was the first to attain her end, and she did so by the decisive efforts of certain privileged mortals of universal intellect who count among the heroes of humanity. As a result for all time and in all countries the classical conception of art has retained a more or less Italian imprint.

Leonardo (1452–1519) is the first in date of the great men who had the desire to create in a picture a kind of mystic unity brought about by the fusion of matter and spirit. Now that the Primitives had concluded their experiments, ceaselessly pursued during two centuries, by the conquest of the methods of painting, he was able to pronounce the words which served as a password to all later artists worthy of the name: painting is a spiritual thing, *cosa mentale*. Leonardo, in fact, found himself on the borders of two worlds; architect, sculptor, painter, alchemist, engineer, he was the last great figure of the Middle Ages, and carried to the highest degree that ardour for investigation and scientific discovery which continually drove forward the preceding generations: and he was the first modern artist by virtue of his invention of chiaroscuro and of his psychological curiosity. He completed Florentine draughtsmanship in applying to modelling by light and shade a sharp subtlety which his predecessors had used only to give greater precision to the contours. This marvellous draughtsmanship, this modelling and chiaroscuro he used not solely to paint the exterior appearance of the body but, as no one before him had done, to cast over it a reflection of the mystery of the inner life. In the *Mona Lisa*, the *St. Anne* and his other masterpieces he even used landscape not merely as a more or less picturesque decoration, but as a sort of echo of that interior life and an element of a perfect harmony.

Relying on the still quite novel laws of perspective this doctor of scholastic wisdom, who was at the same time an initiator of modern thought, substituted for the discursive manner of the Primitives the principle of concentration which is the basis of classical art. The picture is no longer presented to us as an almost fortuitous aggregate of details and episodes. It is an organism in which all the elements, lines and colours, shadows and lights, compose a subtle tracery converging on a spiritual, a sensuous centre. On a small panel, that of the *Mona Lisa*, Leonardo depicted an epitome of the universe, creation and created: woman, the eternal enigma, the eternal ideal of man and the sign of the perfect beauty to which he aspires, nature here

MICHELANGELO

"Virgin and Child with St. John and Four Angels" by Michelangelo Buonarroti (1475–1564), an unfinished painting. In the National Gallery, London

evoked by a magician in all its mystery and power. Behind the lovely, calm face, behind the forehead, young and yet thoughtful, appear mountains, glaciers, waters and rocks; and, in this very small portion of the painted surface, a vast revelation, beside the eternal feminine, of our whole planet, our mother the Earth.

Of this same Florentine draughtsmanship enriched by Leonardo, Michelangelo (1475–1564), like Leonardo, a man of many parts, sculptor, architect, painter and poet, made the apotheosis of muscular movement and effort, which were to him the plastic equivalent of passion. He moulded his draughtsmanship, bent it, twisted it, constrained it to the extreme limits of possibility and to the pulsation of his great tormented soul. There are not, so to speak, any landscapes in Michelangelo's painting. All the emotions, all the passions, all the thoughts of humanity were personified in his eyes in the naked bodies of men and women. He never conceived these bodies—or very rarely—in attitudes of immobility or repose. His great seated or reclining figures, those of the Medici Tomb, his *Night*, his *Thinker*, his *Moses*, whether they dream, meditate or command, give an impression of barely restrained tumult. But the powerful hand even of a Michelangelo moulded marble in vain: the conditions of sculpture opposed impassable barriers to him. It was, we may say, in order to escape from these that Michelangelo became a painter, so that he could express in a more malleable material what his titanesque soul felt, what his sculptor's imagination saw, but what sculpture refused him. Thus this admirable sculptor became the creator at the Vatican of the most lyrical and the most epic decoration ever seen in the history of painting.

Raphael (1483–1520) is the modern artist who most closely resembles Pheidias. The Greeks themselves said that the latter invented nothing, but that he carried every kind of art invented by his forerunners to such a pitch of perfection that he achieved pure and perfect harmony. Those words "pure and perfect harmony," express, in fact, better than any others that which Raphael brought to Italian art. From Perugino he gathered all the rather weak graces and the gentle limpidities of the Umbrian School, which died out with him, he acquired strength and certainty in Florence, and he created a style based on the fusion of Leonardo's and Michelangelo's lessons under the light of his own noble spirit.

His compositions on the traditional theme of the Virgin and Child

seemed intensely novel to contemporaries, and only their time-honoured glory prevents us now from perceiving their originality. No one before him had treated this holy subject with the poetry of a familiar idyll, with such an air of eternal youth, a limpid gentleness which excludes neither amplitude nor majesty of conception. He has in our eyes a more magnificent claim to honour in the composition and realization of those frescoes with which, from 1509, he adorned the Stanze and the Loggie of the Vatican. The sublime, to which Michelangelo attained by his ardour and passion, Raphael attained by the sovereign balance of intelligence and sensibility. His two masterpieces, the *Disputa*, or *The Holy Sacrament* and the *School of Athens* are self-sufficing worlds created by genius: we never lose our admiration of the multiple detail, the portrait heads which are unsurpassed by the work of even the most famous professional portrait painters, suppleness of gesture, ease of composition, the life which circulates everywhere with the light; and there still remains something which may be described by saying that everything is magnetized by the all-powerful attraction of thought.

Rome became for almost two centuries the artistic capital, not only of Italy, but of the entire world.

The Renaissance in the Northern Countries.—In France, the Italian influence, which had not withered the freshness of Jean Fouquet's inspiration, became towards the middle of the 16th century so all-pervading that true French painting was in danger of losing its originality and even its vitality. The Fontainebleau school was a school of decorators comprising Italians summoned north by the kings of France, Italianized Flemings and some Frenchmen who were no less enslaved by Italian fashions. The national taste, however, showed itself in the fine psychology of the little portraits depicting in all their delicate elegance the men and women of the Valois court.

In Germany the fact that the greatest artist born beyond the Rhine absorbed Italianism did no more than stimulate his own imagination and perhaps widen its scope. Albrecht Dürer (1471–1528) had a genius too powerful to be conquered. He remained as profoundly Germanic as, in his stormy dramaticism, was his contemporary Mathias Grünewald, a fantastic visionary and rebel against all Italian seductions. Dürer, in spite of all his tense energy, dominated the conflict of the passions by a sovereign and speculative intelligence almost comparable with that of Leonardo. He too was on the borders of two worlds, that of the Gothic age and that of the modern

age, and on the borders of two arts, being an engraver and draughtsman rather than a painter.

Holbein (1497–1543) was a cosmopolitan: born in Augsburg, he lived successively at Basle and in England. The acute realism of a trenchant and precise draughtsmanship combined with a certain Italian elegance to make him an admirable portraitist.

In the Low Countries Italian influence spread almost as widely as in France. But not being, as in France, evoked, sustained and controlled by a monarchical power, it left great individual freedom to the artists. Quentin Matsys (1466–1530) was one of the first to look to Italy, very much as Fouquet the Frenchman had done before him. The founder of the Antwerp School carried through his conversion to humanism with grace and naturalness.

Further north still Bosch (1450?–1516) adopted from Italy merely a curious element of contrast in the complex train of his fantastic visions. In the following generation Pieter Brueghel (1526–1569) is yet another example of Gothic inspiration surviving through Italian influences in paintings characterized by a vein of unbridled humour.

Surely there was at this period a current of bizarre imagination circulating from South to North whose principal exponents were Grünewald, Bosch and Brueghel. The differences between the first and the two others are great, but we note this characteristic common to them all, the exaggeration and the oddness of the deliberate discord between the apparent subject and the pictorial methods. Nor let us forget the most popular manifestation of the same spirit, the theme of those *Danses macabres* which were to be met with everywhere.

In its most rigorous form the Italianist movement produced what is called Romanism, a hybrid art which amalgamated, more or less, a remnant of Flemish realism with the scenes, costumes, themes, and even the rhetoric borrowed from Italy. Much talent was expended in the assimilation of a magnificent ideal, but one quite contrary to the traditions in which these northern artists were still brought up. The results were not often happy. Sometimes, however, they do not lack a certain composite charm when the true nature of the artist pierced his disguise. We must remember that this rather ungrateful school of Romanists prepared the way for the greatest genius of Flanders after the Van Eycks, the initiator of modern art, Rubens. He, however, was a pupil not of Florence but of Venice.

Venice.—Between the first Romanists and Rubens great changes had taken place in Italian art. After the death of Leonardo and of Raphael, Michelangelo pursued his career, while Andrea del Sarto (1483–1531), with his scholarly modelling and his almost feminine gentleness was the last exponent of the purely Florentine spirit. It is no longer in Florence or in Rome that we must seek the true heirs of the creators of classical art but in Venice, where a school, the last born of the great Italian schools, prolonged with magnificent brilliance the glory of Italy after the disappearance or decadence of the older schools.

The first Venetian masters, the Bellinis and Carpaccio, were closely related to the robust and hard Mantegna. But they soon turned towards what we may esteem the original conquests of their school, colour, light and a new conception of the place of the figure in landscape. Of monumental decoration, which has always been one of the principal vocations of Italian art, they evolved a truly new art by the addition of an indefinable quality, sumptuous and triumphant, which had not hitherto been seen in painting. They decorated churches and palaces, the same splendours serving for both. Not, however, as in the time of the Primitives, because the same religious sentiment showed itself more or less openly everywhere. For example when Ambrogio Lorenzetti painted his frescoes in honour of *Good Government*, vast images of civic life and of country life, which were displayed for the first time on the walls of a public building, these paintings, in spite of the difference in their subjects, were not very distinct, either in style, or in spirit, from those which Giotto depicted in the basilica of St. Francis of Assisi to the glory of the seraphic *Poverello*. Now, on the contrary, a kind of pagan pomp prevailed even in the pictures painted for the churches.

For some time past a profane air, or rather a human one, had been wafted into art; even at a time when painters treated none but religious subjects, it was gradually felt, not perhaps in the frescoes decorating the sanctuary, but in the pictures ordered by kings and princes, and chosen from such Bible stories as would with the greatest plausibility allow nude figures, or a certain amorous or voluptuous character, or a great display of processions and costumes: *Salome*, *Susanna*, *Judith*, *Bathsheba*. Indeed when the Olympian divinities appeared in art they found the way prepared for them.

Since its modest and devout beginnings in the shadow of the church, painting has gradually tried to rid itself of the didactic part allotted to it.

On the day when the divorce was complete and irrevocable a new era began in art, an era in which we still live, developing all that was germinating in the masterpieces of Giorgione, Titian, Tintoretto and Veronese—for the Venetians played a preponderating part in this revolution. But this is not to say that either the painters or their painting were detached from religious feeling. The artists always accepted with pride and joy their task as servants and auxiliaries of the Church. But they no longer felt themselves charged with the duties of preaching and instruction. There remained to them the whole vast and multiform domain of sentiment. The delicious and tender Madonnas of Giovanni Bellini and Titian, sometimes familiar, like the *Virgin with the Rabbit*, sometimes majestic, like the *Virgin of the Frari*, but always with their eyes glancing affectionately on the faithful spectators, have inspired and accompanied many prayers. As for Tintoretto, in the midst of the brilliant colour harmonies of Venetian painting his feverish and agitated spirit led him to rediscover the pathos of religious drama. Veronese's main preoccupation seems to be the grouping of beautiful young women and noble senators dressed in silk, brocades and gold chains under white arcades. Indeed he once had difficulties with the Holy Office, which inquired whether so many personages of so worldly an aspect were in place at the side of Christ; he replied that he had put them there because it looked well and this reply satisfied the tribunal.

Thanks to the original feeling which each of the masters of this privileged school had for colour, thanks too to their marvellous facility in finding new arrangements, the Venetians were incomparable decorators. Their pictures in the churches, like the detail which for a moment had disturbed the ecclesiastical magistrates, "look well." It was already a pious action to contribute to the beauty of the house of God: *dilexi decorem domus tuae*. In fine, the least that can be said of these pictures is that they touched the hearts of the faithful.

It is not without reason that we are reminded here of the part belonging to music in the celebration of the services of the Church. Venetian painting possessed, more than any other painting which had preceded it, a musical quality. In this again it can claim the initiative of a transformation in art which has grown greater and greater up to our own day. In many works, which include some of the greatest and most famous, the feeling for music is demonstrated by external signs: in the foreground and the centre of the im-

mense canvas of the *Marriage at Cana*, Veronese has placed a group of musicians, and he has given them the features of the painters who were then the glory of Venice, his masters, his friends and himself.

Titian's beautiful reclining women, whether called Venus or any other name, are among the most original of the creations of the Venetian school and particularly of its great masters, Giorgione and Titian. They differ greatly from the Florentine nude, which is generally standing, resembling sometimes, in the fine precision of its contours, the precious work of a goldsmith and sometimes a great marble of a sculptor.

In addition Venice invented the most complete and perfect subject of profane inspiration, a subject on which painting has lived through the centuries without exhausting it. One may describe it as the glorification of female beauty in the beauty of nature. From the first a painter of genius who died at the age of 32, Giorgione (*c.* 1478–1510), gave the theme its most poetical and, at the same time, its most human realization in certain canvases whose subjects are only the more moving because of their enigmatical quality: for instance, the paintings known as the *Painter's Family* in the Palazzo Giovanelli and the *Concert champêtre* at the Louvre. We may well believe that this invention was in harmony with the more or less conscious aspirations of his compatriots and contemporaries for, four years after Giorgione's death and before Titian's pictures developed the theme, while adding to it the particular bias of his imagination, we see the old Giovanni Bellini, then nearly 85, painting the noble and delicious *Feast of the Gods* (1514), which contained in embryo, and more than in embryo, not only the *Bacchanales* of Titian but those of Nicolas Poussin. Then, by Titian, in the *Three Ages of Life* (Bridgewater House, London), and *Sacred and Profane Love*, the various possibilities opened by the new theme to the creative faculties were soon affirmed. The painter shows us that he can dispense with the semblance of mythological fable which remains in Bellini's picture, but which Giorgione had already eliminated: beautiful nude figures and others in rich modern costumes are juxtaposed, without any apparent reason, before a vast landscape in which our eyes see a mysterious prolongation of the thought or the dream of the painter, as also of the thought or the dream of these modern deities. From Venice then comes our poetry of the nude, of landscape and of the composition of figures in a landscape, that is to say of three-quarters of modern painting.

This art, emancipated from strict obedience to the Church, no longer expressed anything but the dream of happiness which exists in the hearts of all men, and which even the worst mortifications and the darkest and bitterest days do not succeed in stifling. But Venetian painting, despite its triumphant sonorities, shows that a healthy sensuality, which contains nothing base or vulgar, does not escape a noble melancholy.

The Venetians, particularly Titian, who stands above all the others, and Tintoretto, who sometimes rises almost to the heights of his master, were great portraitists. That melancholy which we perceive floating, as it were, on faces young and lovely, imparts to those masterpieces of good painting, a spiritual radiation. Between the magnificent nobles and the splendid creatures whom they delighted to deck in silk, velvet, gold and pearls, this light shadow from the depth of the heart appears rather on the masculine faces than on those from which the locks of fair hair fall on to bare shoulders. It is this which forms, for example, the haunting attraction of the *Man with a Glove*. With the Venetians as with the whole of modern painting, all that is melancholy or nostalgic, or like some irradiation from beyond reality—and there is not a masterpiece without one at least of these three attributes—is an allusion to things not of this earth.

Eclectic Schools.—Between the Venetians and Rubens, who was their most legitimate and direct heir, were interposed certain eclectic schools in Italy, which could not perhaps boast of geniuses of the highest order, but where the talents were numerous and the activities considerable.

Whilst the Venetian Sebastiano del Piombo became almost Florentine under the influence of Michelangelo, outside but near Venice, a true master arose. Can we speak of a school of Parma? It includes only one great name, that of Correggio, and his art is like a lovely flowering branch detached from the Venetian tree. But Correggio was an original man who imitated no one. He was a brilliant decorator who was undaunted by the greatest tasks. He was a colourist and a harmonist. He achieved grace even in vast compositions like that of the cupola in Parma, and he painted some of the loveliest of Italian easel pictures—*Antiope*, the *Marriage of St. Catherine* and *Mercury and Venus*. By his natural affinities he recalls at once Titian, Leonardo and Raphael.

Correggio's purely instinctive example suggested to the Carracci the reasoned doctrine which the founders of the Bolognese School applied.

There had been painters in Bologna before them, even in the Middle Ages, and in the time of Raphael Francia had a great reputation. But the true Bolognese School, which set out to create a style common to all Italy, formed of the finest elements derived from the greatest masters, was the outcome of the initiative of Louis (1555–1619), Agostino (1557–1602) and Annibale Carracci (1562–1609). They founded their celebrated academy in 1585 in their native town which was, and is, the seat of a great university. If they were in part responsible for what was later known as "academism," that is, an art made of formulas learned by rote, their personal work was by no means negligible. They had ambition and the strength to respond to it. They were great decorators as the Farnese Gallery bears witness; and their pupils, Guido, Guercino and Domenichino deserve almost equal esteem. The *Aurora* of Guido in the Palazzo Rospigliosi is the only large decorative work which is not too unworthy to recall the compositions of Raphael in the Farnesina. Guercino composed large altarpieces with a feeling at once dramatic and picturesque. And Domenichino, less of an improvisor and more unequal than his colleagues, sometimes, as in his charming picture in the Casino Borghese, the *Bath of Diana*, recaptured beyond academism the accent and the freshness of the great painters of the Renaissance.

But the true original talent of the time grew up outside the schools. Michelangelo da Caravaggio (1569–1609) was as temperamental in his painting as in his wild life. He painted still-life subjects, that is to say, he painted —what had never yet been done—for the pleasure of painting independently of subject, and he carried his robust naturalism, his violent contrasts of crude light and opaque shadow, his taste for unusual and striking scenery and a kind of picaresque style, not without nobility, into his great religious subjects. His influence was immense, firstly through those who were more or less directly his disciples, such as Manfredi and Domenico Feti, both very good painters, the latter showing in several pictures a sincere observation of rustic life; but it extended further. The Genoese and Neapolitan Schools derived from him, and the great movement of Spanish painting in the 17th century was connected with these schools. In the following generations the best endowed painters oscillated between the lessons of Caravaggio and the Carracci. The romantic Salvator Rosa and the fertile improvisor, Luca Giordano, covered the vaults of churches and the ceilings of palaces with brilliant compositions which heralded the work of Tiepolo.

Venice, however, showed during the last period of her splendour the same independence as in her golden age. Neither academism chilled her liveliness, nor the influence of Caravaggio dulled her palette. In the mid-18th century, in the midst of a decadence from which she alone in Italy escaped, she had her imitators in the painting of manners and landscape in Longhi, Canaletto (1697–1768) and Guardi (1712–1793). Whilst Piazzetta, a virtuoso of the brush, displayed in his easel pictures a freedom and an accent which were quite modern and seemed to be already of the 19th century. G. B. Tiepolo (1692–1769) was a decorator of the great lineage of Veronese, with a colouration which was less powerful and delicate, but more luminous and truly aerial; and he had a Romanesque feeling and a festive liveliness when he portrayed in Palazzo Labia the *Story of Antony and Cleopatra*, his masterpiece. He is the last great Italian painter.

Rubens.—The eclectic art of which the Carracci dreamed was realized by Rubens with the ease of genius, and the problem was much more complicated for a man of the north, who wished to add to it that fusion of the Flemish and Latin spirits of which the rather pedantic attempts of Romanism had only shown the difficulties. And he achieved it without losing anything of his overflowing personality, his questing imagination and the enchanting discoveries of the greatest colourist known to painting.

There are in the Prado two magnificent pieces of painting the comparison of which is eloquent. They are the *Original Sin* by Titian and the full-sized copy which Rubens made of it. Rubens desired to be, and believed he had been, scrupulously faithful to the original, and indeed his work is nearly as lovely as the painting by the great Venetian. However, if one had not seen the model and had no information as to the circumstances of the copy, no one, I believe, would imagine he was seeing anything but an authentic composition by Rubens, so much has the Fleming added all the riches as well as some of the faults of the Flemish school and of his personal genius.

To complete the reflections suggested by this juxtaposition, the Brussels Museum also offers us a very curious one. On the same panel we can see the *Miracles of St. Benedict*, a large composition painted by Rubens in 1628 and the slightly reduced copy made of it by Delacroix in 1838, in preparing to paint his *Entry of the Crusaders into Constantinople*. Here we have the same intention of respectful fidelity as in Rubens before Titian, and the same

involuntary and mysterious transformation of the most expressive parts of the design and colour. We see here the violet and sulphurous tones which are the mark of the great romantic and as it were the emanation of his intimate spirit.

These two poles symbolize to some extent the scope of a genius at once powerful, happy and easy, who summed up in himself the finest conquests of the past and outlined the direction of the future for two centuries to come. His successors in France were Watteau and Delacroix, and, through Delacroix, Renoir.

The great English portraitists of the eighteenth century were also Rubens's direct descendants through Van Dyck, and so were even the landscape painters, beginning with Gainsborough.

A humanist in the manner of the great figures of the Renaissance and, as was no one after him, curious to know and understand everything, deeply involved in the great affairs of his time, having the confidence of the princes and only using it in his diplomatic missions as a true Christian in the interests of peace, Rubens was one of those rare mortals who do real honour to humanity. He was handsome, good and generous, and he loved virtue. His laborious life was well ordered. The creator of so many delightful pagan feasts went each morning to mass before proceeding to his studio. He is the most illustrious type of happy and perfectly balanced genius, and combined in his own person passion and science, ardour and reflection. Rubens expressed drama as well as joy, since nothing human was foreign to him, and he could command at will the pathos of colour and expression which he required in his religious masterpieces.

Van Dyck.—We rarely see in one School a great master and a disciple resembling each other so closely as did Rubens and Van Dyck; or such a resemblance, leaving as it did all freedom of invention to the disciple or, indeed, a great painter educated by a great genius. Van Dyck inherited Rubens's marvellous facility in both draughtsmanship and colour, and his touch has sometimes a charm and elegance beyond his master's. But this facility was not, as in Rubens, the instrument of a great mind which embraced without effort the whole world of art. Like Rubens, Van Dyck tried to amalgamate the influences of Italy and Flanders and he succeeded in some paintings which have a touching grace, notably in his *Madonnas* and *Holy Families*, his *Crucifixions* and *Depositions from the Cross*, and also in some of

PHOTOGRAPHS, (1-5, 7, 8) COPR. H. BONNAIRE, (6) HANFSTAENGL

ITALIAN, DUTCH AND FLEMISH PAINTINGS OF THE 16TH AND 17TH CENTURIES

1. "Delphic Sibyl," fresco by Michelangelo (1475–1564), Italian. In the Sistine Chapel, the Vatican, Rome
2. "The Feast of the Gods" by Giovanni Bellini (1430–1516). Venetian School. In the Joseph E. Widener Collection
3. "Marriage at Cana" by Paolo Veronese (1528–88). Venetian School. In the Louvre, Paris
4. "Portrait of Helena Fourment and her Children" by Peter Paul Rubens (1577–1640), Flemish. In the Louvre, Paris
5. "Bohémienne" by Frans Hals (1580–1666), Dutch. In the Louvre, Paris
6. "Laughing Cavalier" by Frans Hals. In the Wallace Collection, London
7. "Lady and Gentleman drinking wine" by Vermeer of Delft (Jan van der Meer, 1632–75), Dutch
8. "Supper at Emmaüs" by Rembrandt van Rijn (1607–99), Dutch. In the Louvre, Paris

PHOTOGRAPHS, (1, 8) COLLECTION ARCHIVES PHOTOGRAPHIQUES, (2, 4, 7) ANDERSON, (3) HANFSTAENGL

15TH, 16TH AND 17TH CENTURY PAINTINGS

1. "Le concert champêtre" by Giorgione (Giorgio Barbarelli, 1478–1510). Venetian School. In the Louvre, Paris
2. "Woman on a couch" by Titian (Tiziano Vecelli, *c.* 1480–1576). Venetian School. In the Uffizi Gallery, Florence
3. "Mercury instructing Cupid before Venus" by Correggio (Antonio Allegri, 1494–1534). North Italian. In the National Gallery, London
4. "Ariadne and Bacchus" by Iacopo Tintoretto (Robusti, 1518–94). Venetian School. In the Doges' Palace, Venice
5. "Portrait of Helena Fourment" by Peter Paul Rubens (1577–1640), Flemish. In the State Gallery, Vienna
6. "Cephalus and Procris" by Claude Lorrain (Claude Gelée, 1600–82), French. In the National Gallery, London
7. "The Spinners" by Diego Rodriguez de Silva y Velazquez (1599–1660), Spanish. In the Prado, Madrid
8. "The Peasant Family" by Louis Le Nain (1593–1648), French. In the Louvre, Paris

his mythological compositions. But his main glory was as a portraitist, the most elegant and aristocratic ever known. In this sphere he outdistanced his master and had no rivals, save the great English portrait painters of the 18th century whose model he was. The great *Portrait of Charles I.* in the Louvre is a work unique of its kind, for its sovereign elegance achieves by means of excellent painting a noble and subtle psychological and historical poetry.

Other Flemish Painters.—Around Rubens and Van Dyck a pleiad of excellent painters worked in Antwerp which, since the first years of the 16th century, had taken the place of Bruges as the capital of Flemish art. Many assisted Rubens in the execution of his great decorative schemes such as the *Life of Marie de Médicis;* Snyders and Paul de Vos, excellent animal painters, Fyt, a still-life painter. Cornelis de Vos (1585–1651) is a remarkable portraitist, even more realist than his master. Jordaens (1593–1678) had a powerful temperament. At his best he rose almost to the level of Rubens, in pictures which reveal a beautiful and healthy nudity.

David Teniers (1610–1690) developed entirely from Rubens's *Kermesse* pictures. From these this impeccable craftsman took his dancing and drinking peasants and his fine landscapes. Their joviality is rather conventional and the somewhat superficial observation turns quickly to caricature. But all the material part of his painting—the surety of his touch, the transparency of his medium, his brilliant and subtle colour—calls for unrestricted praise. He shows the greatest truth in his landscapes; his delicate greens and his silvery light sometimes give a real distinction to his pictures when he restrains his too facile humour.

Jan Siberechts (1627–1703) did not enjoy Teniers's vogue and good fortune. He had closer affinities with the French painters Le Nain and the Dutch painters of the same period than with the Flemings in the style of Teniers. His is an independent and an isolated figure.

Adriaen Brouwer (1605 or 1606–1638) is still closer akin to the Dutch. Though he was born at Oudenarde the disordered episodes in this Bohemian's life show a secret attraction to Holland. He generally painted *Tavern Interiors* very similar to the favourite subjects of Teniers and his imitators, but he displayed in them a feeling for style and chiaroscuro which raises him well above the Flemish Little Masters. His little panels, whose subjects are so similar to many others of the time, charm and hold us by a fantastic

imagination analogous to that of Brueghel the Elder and have a mysterious luminosity like that of Rembrandt. And this is no small praise. His rare landscapes are quite unlike those of the other Flemings.

Holland.—In Holland at this time there was unfolding a magnificent and almost unexpected art, very different from anything we might have foreseen from its rather confused beginnings. At a period when there was not yet any very definite political division between the northern and southern parts of the Low Countries, there were few painters who could be regarded as specifically Dutch for, from the last third of the 15th century to the end of the 16th the Dutch could not be clearly distinguished from the Flemings. They treated the same religious subjects in very much the same manner. Gerard de Saint Jean (Geertgen tot Sint Jans, b. Leyden, *c.* 1465, d. Haarlem, 1493), whose generally accepted works are rare, is almost the only Primitive of remarkable talent among them. In the following generation Lucas van Leyden (1494–1533) was a real innovator. His portraits are almost as incisive as those of the great Albrecht Dürer, his elder by twenty years. Indeed, without the Reformation, with its political and social as well as its religious consequences, the Dutch school would perhaps have continued to represent only a local variation of Flemish painting. But the Reformation won all the northern provinces of the Low Countries, which soon after called themselves the United Provinces, and Spain, after forty years of fierce warfare, was obliged to recognize the independence of her former subjects.

The Reformation wanted churches devoid of images. The result was that there was no more religious painting. The current of naturalism which, since the Renaissance, had spread over the world, but which, in Catholic countries, conciliated itself with religious idealism and even placed itself voluntarily at the service of faith and dogma, reigned thenceforth in Holland without obstacle or compromise. Painters no longer had to submit to the commands of a king, a court or a church. They had only to please the republican bourgeoisie who, having once known how to fight to assure their independence, now enriched themselves and their country as merchants, bankers and ship brokers. They therefore painted pictures of dimensions and subjects suitable for the decoration of elegant but rather small houses. Portraits, landscapes, scenes of everyday life formed the themes of Dutch painting, thus foreshadowing the programme of the 19th century.

An official and civic art existed only in the form of the collective por-

trait which displayed, round a banquet or council table, a group of town magistrates, professors, syndics of a corporation or officers of a company of volunteers. The Dutch painters immediately excelled in this untried genre. Hals was the first to interpret it; then came the great Rembrandt, and Van der Helst (1613–1670) followed worthily in the footsteps of these two leaders. Individual portraiture claimed also skilled craftsmen, Mierevelt, Moreelse, Ravesteyn, Thomas de Keyser and Bol.

Within the limits of a purely prosaic conception the Dutch were inventors, and at once they showed a perfection of technique which has perhaps never been surpassed nor even equalled. It is possible that the first idea of the *Card players*, the *Drinkers*, the *Concerts*, the *Merrymakers*, which were multiplied to infinity during more than two centuries, derived from Caravaggio. Indeed the connecting link between Holland and Italy is visible in the person of Gerard Van Honthorst (1590–1656), who lived for long in Rome where he was called Gherardo della Notte, and who took back to his country two or three themes borrowed from his master Caravaggio, and a taste for interior lighting effects, achieved either by the skilful use of chiaroscuro or by a point of artificial light. But the Dutch painters soon abandoned what remained of the decorative and fanciful intentions of the Italianized Honthorst. They desired no other Muse than Truth. To give a faithful and recognizable image of all which could be seen in their own and their neighbours' houses, in the cultivation of the fields, by the side of and on the sea which was everywhere so close to them, which was perhaps the principal field of activity of this maritime people—such was the ideal of these painters, and it was more exactly in harmony with their national spirit and temperament than any other example which we can quote. From thence came a tranquil certitude which is one of the distinguishing characteristics of Dutch art.

Dutch Masters.—The first among the artists of Holland to deserve the title of a great painter, Frans Hals, was a portraitist and painted nothing but portraits. But they were all portraitists.

In everything the Dutch were innovators. Landscape had been brought to a high degree of poetry and truth from the time when the French miniaturists illustrated the *Très Riches Heures* of the Duke of Berry; and later when the Venetians, in works of infinitely prolonged and magnificent resonances, made of it an ample melody uniting man to nature. And at the

same time when Ruysdael, Van Goyen, the Van de Veldes, Hobbema, Wynants, Paul Potter, Aelbert Cuyp and Van der Heyden flourished, Poussin, assuming for his part the Venetian ideal, gave it a more universal sovereignty in adding to it his note of noble and high intellectuality. It remained for the Dutch to create for the first time masterpieces which were neither picturesque nor ornamental, and to have no apparent ambition beyond the exact rendering of things hitherto deemed devoid of interest.

Their innovations were hardly less great in *genre* pictures as they conceived them, though the origins of this style can be traced to the greatest of Flemish primitives, Van Eyck, when he painted *Arnolfini and his Wife* in the midst of the familiar setting of their daily life. The Dutch painters of rich or poor interiors, of cabarets, artists' studios, fashionable parties in marble-paved halls hung with gilded velvet, gallant conversations over a table bearing wine and a long-stemmed glass, seem once again wholly preoccupied with a care for exactitude. But they compel our admiration and even our sympathy by the refinement of their colour, the exactness of the lighting, a touch of incredible sureness, at once precise and soft, and also because we feel in the best of them a secret and intimate pleasure in the subjects they have chosen, of which their extraordinary virtuosity is only an instrument. That is why Holland, when she quotes Adriaen Van Ostade, Terborch, Jan Steen and Gabriel Metsu, Pieter de Hooch and Vermeer of Delft, knows that these are painters who are unlike any elsewhere, and that, for purely pictorial qualities, the school which they formed can challenge comparison with the most illustrious. The general character of this school seems to be, besides justness of observation and perfection of rendering, a placidity which favours the exercise of these two gifts.

But here we may bethink ourselves of the fact that generalizations and classifications are always rather vain. The history of art cannot do without them: they are the necessary frames; but to compel into them the reality, which is always complex and full of contradictions, artifice is now and then necessary. No period in the history of art more suitably illustrates these reflections. The essential features which we have believed ourselves able to attribute to the whole of Dutch painting do indeed apply to the majority of the painters of that school. But others escape our definition, and these happen to be the best, amongst them that summit of humanity, Rembrandt, who surpasses all the rest. We should have no reason to change the idea

accepted generally and with reason of the Dutch school if Rembrandt had not existed, and if Hals, Steen and Vermeer had equally been excluded. But how much in that case would the glory of Holland have been dimmed. For, in our judgment, Hals, Steen and Vermeer were, with Rembrandt, the true original geniuses of Holland; but, in a School genius is an accident, and a danger to its evolution.

Of the four great painters of Holland, Vermeer (1632–1675) is the only one who corresponds to that idea we have of the national placidity. He is perhaps the heroic type of placidity, for in none of his pictures is there the least breath of disquietude. We have everywhere the impression that he laid the strokes on slowly, but with faultless certainty, and that he was as interested in a reflection in a bottle, or a curtain on a wall, in the stuff of a carpet or a dress, as in the faces of his men and women. No apparent virtuosity, no prowess of the brush, no superfluities here, but all leads to perfection and to the maximum of effect expressible by simple exactness: exactness of composition, of draughtsmanship, of colouration which in its clear and rather cold range of colours under a silvery light is a rare and original creation.

In the other three great painters of the Dutch school, however, it would be difficult to discover the least sign of placidity. In place of the calm attitudes which we see in the majority of the persons who people the pictures of Terborch, of Metsu and of their contemporaries, including Vermeer, everything in the work of Hals and Steen is full of movement and even of agitation. We can almost say that this is noisy painting. In looking at the *Fête at an Inn* and many other pictures by Steen (1626–1679) we can almost hear the heavy slaps on the back of the drunkards who hustle each other, their shoes beating the ground, the piercing cries and bellows resembling the cries of animals, and the no less sonorous bursts of laughter, whilst a musician blows violently into an instrument which seems dumb in the midst of that infernal charivari. He is very unequal, but when he is well inspired he lavishes on the scenes of debauchery which he loved to depict, the charms of a lively colouration and a sensitive touch.

Analogous remarks apply to Frans Hals (1580 or 1581–1666), save in what concerns his moral intentions, which were non-existent. And these remarks are still more significant here since Hals devoted himself almost exclusively to a subject in which a taste for agitation had not much chance

GEORGE MARK ELLIOTT LIBRARY
The Cincinnati Bible Seminary
56470

of spreading itself. When he painted the portrait of a rich and important personage how could he abandon himself to the impulses of his imagination? He was obliged to choose a pose conformable to the rank and pretensions of his sitter. It was the same in those assemblies of *Archers of St. George* or *St. Adrien* which amply made his reputation. These officers in their fine uniforms, escorting the flag of their company, wished to bequeath to posterity a flattering likeness of themselves. Hals, with his vast facility, his unctuous and flexible medium, his gift of touching in broadly a human being in his own likeness, at least outwardly, found the means of introducing movement everywhere into his faces, in the eyes which seek ours, in the mouths opened to speak, in the hands about to grasp an object and also into the sumptuous ampleness of the clothes he paints. He did not forget in his civic pictures the flags, which furnished him with picturesque backgrounds.

But he was still more at his ease perhaps with the popular models who inspired his imaginary figures. The *Bohemian* (Louvre), the *Guitarist* and the *Hille Bobbe* (Berlin).

As for Rembrandt (1606–1669), in spite of the secret and august peace which emanates from some of his religious compositions such as the *Pilgrims at Emmaus* and the *Carpenter's Family*, who could believe he possessed his share of Dutch placidity? He is completely mysterious in his spirit, his character, his life, his work and his method of painting. But what we can divine of his essential nature through his painting and the trivial or tragic incidents of his unfortunate life, whose misfortunes even are not entirely explicable, conjures up a disturbance of ideas and feelings, contradictory impulses emerging from the depths of his being like the light and shade of his pictures. In spite of this nothing perhaps in the history of art gives a more profound impression of unity than his paintings, composed though they be of such different elements, loaded with such complex significations. In the same way his nature, full of contradictions, so rich, powerful and dominant and at the same time so feeble and helpless against the snares of life and the attacks of fate, seems yet to reveal a closer unity than we see in any other genius between his intelligence, his mind and his heart.

One feels as if his mind, that genial, great, free mind, bold and ignorant of all servitude, which led him to the loftiest meditations and the most sublime reveries, derived from the same source as his emotions. From this comes the tragic element which he imprinted on everything he painted,

irrespective of subject; perhaps I ought to say on everything he painted on his inspired days. For there was inequality in his work for the reason that the sublime, which was the natural vocation of such a man, is not a daily thing.

It seems as though this singular, strange, attractive and almost enigmatic personality was slow in developing, or at least in attaining its complete expansion. That Rembrandt early showed talent and an original vision of the world would be sufficiently proved by his youthful etchings and his first self-portraits of about 1630. In painting, however, he did not at once find the method of which he had need to express the still uncomprehended things he had to say, the audacious, broad and personal method which we admire in the masterpieces of his maturity and old age, but which, in spite of its subtlety, was adjudged brutal and certainly contributed to alienate his public. He first adopted a polished style very similar to the manner of the "Little Masters" of his country which ended by degenerating into those *tours de force* of vain minutiae which made the reputation of Gerard Dou. If Rembrandt had only left us the large full-length formal portraits which brought him success among the rich burgesses of Amsterdam, or even celebrated and much admired pictures like *The Anatomy Lesson of Professor Van Culp* (1638), he would count no doubt among the excellent painters, but he would not be the man in whom we salute a brother to be pitied, a solitary spirit infinitely surpassing us, a kind of sibyllic prophet charged with misery as well as blessings, creator of a new tongue for the translation of human sorrow, mercy, goodness and all the contradictions and anxieties of the human spirit.

From the time of his beginnings and of his success, however, lighting played a major part in his conception of painting and he made it the principal instrument of his investigations into the arcana of the interior life. It already revealed to him the poetry of human physiognomy when he painted the *Philosopher in meditation* or that *Holy Family*, so deliciously absorbed in its modest intimacy that it was formerly called the *Carpenter's Family*, or the *Angel Raphael leaving Tobias* (both of the year 1637). But soon he asked for something more. *The Night Watch* (1642) marks at once the apotheosis of his reputation and the beginning of his fall from favour. Those important personages, the officers of the Civic Guard, in ordering this large canvas from him, gave him to understand that they regarded him as capable of rivalling the famous civic groups of Frans Hals. Rembrandt believed

that he had henceforth enough authority to disregard the rules of this type of work. He painted the portraits and made them richer in profound humanity than the vivacious but superficial effigies of Frans Hals. For the rest, he used imagination and fantasy to relieve a theme he considered too prosaic. Independent of enigmatic figures like that of the little girl with the cock, or at least to which he gave an enigmatic appearance—for the little girl who looks like an apparition is only carrying the prize of the shooting competition to which the soldiers go—he had a genial inspiration which was misunderstood. He applied here fully for the first time his instinct for transfiguring in his own peculiar way even the most banal subject. As Fromentin (who, in his *Maîtres d'autrefois*, analyzed more successfully than anyone else the essence of Rembrandt's genius and his means of expression) has said, the invention here consists in "illuminating an actual scene by a light which was not so, *i.e.*, in giving to a fact the ideal character of a vision."

Henceforth Rembrandt knew what he could do. He did not ever attempt to paint light for its own sake as did later the impressionists. He used it as an instrument of projection and of expression of the invisible and the imponderable. He cared, not for material things, nor for light even, but for humanity, feeble, tortured, miserable, but upon which a ray sometimes fell from above, an ineffable pity, a mysterious consolation. A figure at once divine and human appeared to those who had the eyes to see and concerned itself with the vicissitudes of the life of the humble, the figure of Christ bending over the wounds of soul and body, curing and pardoning, who says, "Remember that I am gentle and humble of heart. . . ." It is greatly to Rembrandt's honour that, more than any other painter perhaps, he could evoke not the least of the Saviour's characteristics, His infinite goodness and gentle mercy. It is no exaggeration to say that, after the Primitives, Rembrandt is, with Greco, and perhaps more than the exclusively mystic Greco, the most religious of the painters. He was religious and human at once. His soul was ennobled by misfortune and his spirit continued to grow more powerful, more inventive, more touching.

No, he did not love light for its own sake and shadow did not seem to him less precious nor less rich in mysteries. Here again we cannot do better in characterizing his method than to turn to Fromentin: "All is immersed in a bath of shadow, into which the light itself is plunged, save what is left outside to make it appear more distant, more radiant, turning the dark waves

EL GRECO

"Agony in the Garden," by El Greco (Dominico Theotocopuli, *c.* 1542–1614), a Cretan who lived in Spain and whose work is wholly identified with Spanish art. From the Arthur and Alice Sachs Collection

round lighted centres, shading them, crossing them, thickening them, rendering nevertheless the darkness transparent, the half-darks easy to pierce, giving finally even to the strongest colours a sort of permeability which prevents them from being black." Everything in his work is personal invention, but only for his own usage. He had, however, carefully studied the Italians —Correggio and the Venetians in particular. But what he drew from them did not resemble them at all, and resembled nothing but himself.

Rembrandt had pupils, disciples, imitators. Some of them had talent, for example Nicolaes Maes, Govaert Flinck, Ferdinand Bol, Gerbrandt Van den Eeckhout, Aert Van Gelder, Jan Lievens. Carel Fabritius alone was an exquisite painter but, though a pupil of Rembrandt, he is nearer to Vermeer than to the author of the *Pilgrims at Emmaus*. But what were they beside him? When they rose nearest to him it was only to arrive at the height of his least good and least personal work. For, in the pursuit of an ideal so new and so difficult, how could he avoid partial failures? For this reason misfortune proved rather favourable to Rembrandt's genius: he was not built to work on commission. And this was why the ordinary enough portrait-painter of the great bourgeois of Amsterdam of about 1640 became the admirable and incomparable painter, unceasingly renewed in the numerous tragic self-portraits of his old age such as the *Rembrandt au Foulard* (Louvre), and in those which he made resplendent with the goodness shining in the features of his servant and faithful friend, Hendrickje Stoffels. Then for the first time we see, as we have since seen frequently enough in modern times, a great artist who renounced the comprehension of the public or even of self-styled connoisseurs, and whose one thought was to satisfy himself, to put the whole of himself and his dreams into his painting.

Rembrandt is the first plastic genius to be a modern. He is confidential as no one ever was before in art. Under all disguises, through the subjects which he chose in his universal curiosity and his poetic taste for the fables, legends and stories which have enchanted the imagination of humanity, it is himself whom he confesses. This led him to an accent of uncompromising truth, even of crude truth, and moreover he never separated the real from the imaginary. He never once treated one of the subjects of real life which then formed the repertory of his Dutch contemporaries. But he painted the *Flayed Ox*, an almost repulsive spectacle before which nearly all specialists in still life would have recoiled. Indeed it is not a still life such as was

painted by other painters, even the best like Chardin. The uncompromising realism of the *Flayed Ox* is of the same order, and requires the same effort of imagination, as the pathetic realism of the portraits of old age and of the ideal compositions.

He had a universal curiosity and he lived, meditated, dreamed and painted thrown back on himself. He thought of the great Venetians who breathed a noble and voluptuous liveliness, he borrowed their subjects and made of them an art out of the inner life and full of profound emotion. Mythological and religious subjects were treated as he treated his portraits. For, all that he took from reality and even from the works of others he transmuted instantly into his own substance. In the constant, indissoluble and unsought for mingling of imagination and reality we are reminded of Shakespeare, though Rembrandt's masterpieces were pure plastic creations.

After this magnificent expansion, towards the end of the 17th century the first signs of decadence set in in Holland. It was consummated in the 18th century. No soul remained, nothing but a poor ideal of detailed execution which ended in dryness or insipidity. No soul in the country of Rembrandt, among the painters who could have unceasingly before their eyes examples of the greatest painter of the soul who ever existed. By this we can measure the extent to which really great men outdistance their time and their country, and can be strangers to them, above and outside the movement of the Schools to which they are supposed to belong. They are meteors, taken from the sky. No doubt they resemble the chameleon which takes the colour of the ground on which it lies. But that changes nothing of their nature or their origin, which are otherwise.

SPANISH SCHOOL

The same years of the seventeenth century which saw so great an expansion of Flemish and Dutch painting, brought into the scheme of universal art a School which till then had remained aloof. It is only recently that scholars have begun to study the origins of painting in Spain and much obscurity still prevails.

It seems that Catalonia was the principal seat of art in the 13th, 14th and 15th centuries. Artists first worked there under the almost solitary

influence of the French miniaturists, then this influence was shared by the Sienese painters and, a few years later, by the Flemings. However, till the extreme end of the 15th century, works in a gracious and delicate style like those of Jaume Huguet (whose name seems to indicate a French origin) showed that in the midst of a general production which seemed like a mere prolongation of Flemish painting there was still, at least in Barcelona, a certain air wafted from the country of France.

The 16th century, in Spain as in Flanders, is the epoch of Romanism. A cold and scholarly combination was created by the artists, who were theorists more than painters, between the Flemish realism, which to some extent corresponded with the instructive leanings of the Spanish imagination, and the classical models of the Italian Renaissance. It is curious that the man who in the 16th century seemed to be the most authentic representative of Spain was Antonio Moro (1512–1575) who, born in Holland, called himself there Anthony Mor Van Dashorst and who, highly favoured by the courts of Brussels, London and Madrid, painted portraits of admirable truth and dignity. It was yet another foreigner who soon afterwards offered to Spain an art in which she could recognize her mystic and chivalrous spirit.

The Cretan, Domenikos Theotokopoulos, called El Greco (*c.* 1542–1614), studied in Venice in Titian's studio, and his first works bore the marks of their Venetian origin, mingled with the influences of Correggio and Michelangelo. He arrived in Spain about 1580 and soon settled down at Toledo. There was no doubt a mysterious affinity between this late Greek, whose imagination seemed to have preserved the hieratic figures with wondering eyes of the Byzantine Mosaics, and the strange town, the heart of religious and military Spain, where everything spoke of ardour, secrecy, spirituality and a sort of passionate austerity. Theotokopoulos, the pupil of Titian, preferred the dramatic and tormented inspiration of Tintoretto to the nobly balanced conceptions of his master. He there led the life of a gentleman of fantastic disposition and, after a certain time, did not appear to wish to sell any more of his pictures. He painted only for his own pleasure and this was what gave to his best work the irresistible attraction which fascinates us. Though unequal he was always sincere to himself. This man, who in many aspects of his personality and his work seems more mediaeval than the most authentic Primitives, links up with our most modern ideas of the pure essentials of art and the specific attitude of the artist. What sensation was to painters

from the last third of the 19th century, an impulse of the soul was to Greco and, in spite of the spiritual abyss between the two principles, the plastic effects are not very different. No one perhaps has seemed more indifferent, more disdainful even, to material truth. His disproportionately long and twisted figures flout the most elementary rules of anatomy, and in spite of his ability as a portraitist, his construction of faces is not much more correct. He twists lines and colours at his despotic fancy. But, once these concessions are made to the rights of criticism, if we are content just to look, the incantation of this extraordinary and unique art takes hold of us. These undulating lines tending to the vertical, this colouration with its predominating blacks and whites, impoverished by a kind of ascetic will, all tend to an extraordinary intensity of expression. These lines in truth have the trembling elevation of prayer and ecstasy, and they compose a marvellous melody sustained by a harmony resembling a night sky broken by violet-tinted clouds, silvery pallors, pale yellows and green lights. This man, who seems to care for nothing but what comes from his arbitrary fancy, was, by a miraculous paradox, a portrait painter when he wished to be, and he put ardent life into his livid faces in which no single drop of blood ever circulated.

His *Coronations of the Virgin*, his *Assumptions*, his *Resurrections* show us that he is the only painter who has really spread celestial visions before our mortal eyes; he painted them as he saw them. And in the great canvas which is his masterpiece, the *Burial of Count Orgaz*, he achieved, as no one before him had done, and probably no one after him will do, an understanding and interrelation, which seem quite natural, between the supernatural and the material. We feel that this marvellous picture must have appeared complete to the imagination of the artist with its composition so bold and, we may even say, so true. An almost uncompromising realism and a spontaneous mysticism are thenceforth the two poles of Spanish art. Even in periods in which, and in the works of painters in whom, the desire for realism seems predominant a sort of mystic vibration is never wholly absent.

We see this soon afterwards in the work of several great painters who represent the various regional tendencies, at Valencia in Ribera (1588–1652), at Seville in Herrera the Elder (1576–1656) and in Zurbaran (1598–?1669). All three had been subjected to Italian influences. Ribera in his early days was a real Neapolitan, and at Naples was nicknamed Lo Spagnoletto. Zurbaran had been in Rome. But the national temperament was so strong in

them all that there was no risk of their repeating the experiment of the 16th century and the Romanists. They had no wish to extract an academic formula from their Italian models. Besides they went by instinct to the masters of naturalism and particularly to Caravaggio. Each in his own way, Herrera, Ribera and Zurbaran applied to all his subjects, whether sacred, profane or even popular, a disdain for convention which gives a new accent to traditional themes and a touch of the crude, the direct and the brutal to their vision of reality, but always with a feeling for the picturesque and the dramatic latent in all the scenes of life. The celebrated *Monk at prayer* in the National Gallery (officially called *A Franciscan*) shows clearly how Zurbaran, the most idealistic and at the same time the most balanced of the three artists quoted, arrived at an extraordinary intensity of spiritual expression by realistic means, as much in the individual character of the half-hidden face, as in the striking rendering of the heavy robe and in the violent opposition of light and shade. This contrast of light and shade was carried by Ribera to its maximum of intensity and he drew from it by turns effects of realism, tragic horror and even of suavity. From Ribera's *Club-Foot* and the like derive the popular types of Velazquez, the beggars of Murillo, the grimacing or burlesque figures of Goya, and even certain early works by Manet.

Velazquez (1599–1660) owed much to these excellent painters. However he only called on Herrera and he was not the pupil of the frenzied Spagnoletto; but his youthful works show clearly the influence of Zurbaran. The life and career of Velazquez, as well as the part he played in the art of his country, remind us of Rubens. Both represent a magnificent expansion after a period of fruitful preparation. Both led brilliant lives and enjoyed the favour of princes. The duties of the court occupied an ever greater place in the life of Velazquez than in that of Rubens. From 1624 till his death, he hardly quitted the court, except for two journeys to Italy at an interval of twenty years; and even these visits were official missions.

Velazquez admired Greco and even possessed some of his canvases. He made Rubens's acquaintance during the latter's visit to Madrid. Above all, like Rubens himself, he had carefully studied the great Venetians whose masterpieces adorned the royal palace. All this explains the development of the most perfect artist produced by Spain, one of the most perfect ever seen anywhere. But it would have been insufficient without the gift of

genius. We receive the impression that this intelligent but passionless artist, this accomplished example of civilized man, had an almost limitless power over his own faculties. He wished at first to learn his work by principles; he exercised his eye and hand in the manner of Zurbaran in "bodegóns," *i.e.*, still-lifes and pictures depicting popular types. He succeeded from the first with a prodigious facility. He was not more than nineteen when he produced that *Aguador de Sevilla*, in which the distribution of light and shade, the truth of types and poses, their naturalness, the method at once sober and rich, are all perfect. From that moment it was clear that he was destined to be an admirable portrait painter, elegant even in his popular types and his realism. If we were looking for a pretext for criticism we might say that the three figures in the picture were perfect in vain, their perfection being eclipsed by that of two marvellously painted "alcarazas" of unbaked clay set out in the foreground.

He might have been content with similar results and pursued the development of his personality with the aid of this quickly acquired and scholarly technique. But, soon after his arrival in Madrid and from the time that he was appointed painter to the king (1624), his style changed. He created for himself, by an act of his intelligence and his will, that facile, rapid and almost faultless technique, in which he combines power, breadth and mellowness, and seems with one brush-stroke to render form, expression and light, a truly incomparable manner which is the very perfection of painting. It is unique in satisfying at once both the ignorant and the connoisseur. A canvas by Velazquez, particularly a head by him, since he was primarily a portraitist, is immediately accessible to the most unlearned spectator, who can admire without effort its truth, its life and what seems to him its simple and striking effect. However, the initiate who knows the difficulties of the art of painting, delights in the marvellous science, the subtleties and refinements which permit a most gifted artist to realize a creation so similar, indeed so equivalent, to a work of nature. Rubens and the Venetians taught Velazquez much; he would not have denied it; but of the generations of painters who have questioned them with respect, anxiety and even enthusiasm, who has drawn from them a style of painting comparable to that of Velazquez? We may say that the man who found all things easy, save the expression of passion, doubt and anguish, deliberated clearly on the different obligations of his life. With court duties and ceremonies encroaching more and more

on his time he had need to evolve a sort of script appropriate to the circumstances. Thus necessity, the mother of invention, gave us the enchantment which we feel in the works of this painter who is, as Manet said and others have thought, "the painter's painter."

Some may murmur: "Yes, those who desire it have in Velazquez an incomparable painter; but this tremendous imitator of life has no imagination." These captious critics are perhaps right if they mean by imagination the faculty of translating plastically legendary themes, fables and mythology, of composing allegories and covering a ceiling with winged or floating creatures making gestures unrelated to terrestrial usage. But is it not imagination, and that of an order most appropriate to a painter, to compose with a restrained palette an entirely novel range of colours, full of distinction and subtlety as well as force, and to play on it with the faultless touch of an accomplished musician? These harmonies at once sober, refined, and peculiar to him, contribute to the very individual impression we experience before Velazquez's masterpieces, whether they be portraits or compositions in which the portraiture is the essential element. Their truth is imposed on us with so much force that we are tempted, under the impact of the sensation, to accuse even the greatest of other painters of falsehood; poetic falsehood, pathetic falsehood, all the loveliest forms of falsehood if you will; but falsehood, none the less.

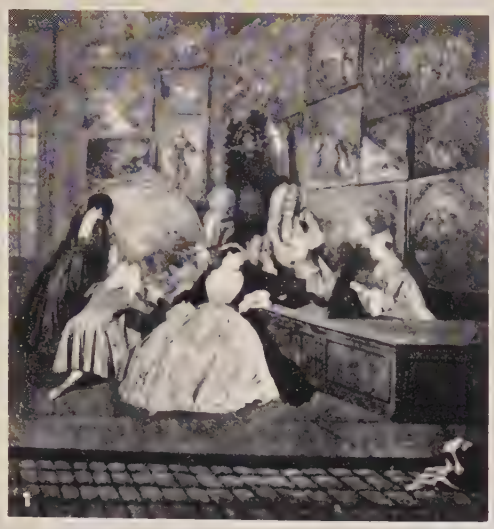
However, if the picture takes hold of us, it is not only because it makes us see what our eyes ought to have seen and have missed, but because it opens to us an unknown world created by art, before which we stand thunderstruck, holding our breath as at a magical apparition. Velazquez was continually painting portraits of the king, the infantes and infantas, and the same princes and nobles. In spite of his loyalty as a courtier, which amounted to devotion, he used no artifice to embellish his models, he hid none of their awkwardnesses or oddities. However, by virtue of the supreme elegance and distinction innate in him, he offers us images of his aristocratic models of which we from the first admire the beauty; they are charming, attractive, imposing or disturbing and they hold our attention indefinitely like enigmas.

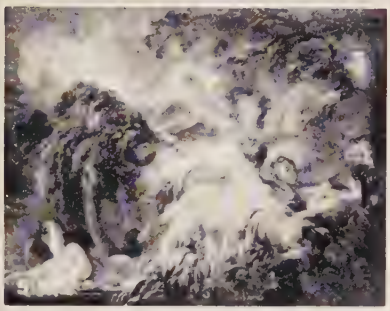
It may be that Velazquez was not entirely successful in his various essays in religious painting. There again, we may note an original trait of his personality in devotional Spain and at the time when the old Ribera and the young Murillo enjoyed so much success in the interpretation of Christian

themes, the one with dramatic intensity, the other with suavity. Still we may say that if his *Coronation of the Virgin* lends itself to some extent to the reproach of coldness, its composition is of perfect and original elegance, and his type of Madonna resembles no other. If he had executed no more than his large *Christ on the Cross*, to-day in the Prado, that would have been enough. It is perhaps the loveliest modern image of the divine Crucified, simply conceived from the indications of the liturgy, painted for all the faithful, great and small, and with all the resources of a skilled technique.

Finally three great compositions set the seal to Velazquez's glory; his originality is completely affirmed in them as well as the sovereign elegance of his genius in invention. These compositions are the *Lances* or the *Surrender of Breda*, the *Meninas* and *Tapestry Weavers*. The *Lances* was an official picture ordered by the king in honour of a military event regarded as glorious for the monarchy; it fulfilled the same function as, later on, did the canvases of Van der Meulen celebrating the splendours of Louis XIV. But, without disdaining the faithful and picturesque annalist Van der Meulen, what a difference lay between the two! This noble and easy composition overspread with a fine light, this chivalrous air, these fine portraits, this blue and silver sky striped by the line of lances, all is the invention of a supremely intelligent great artist. It is the finest historical picture in existence, and we can say further, the only one to belong to the highest category of artistic creation.

The *Meninas* and the *Tapestry Weavers* are still greater. By a miracle of hidden art which shows nothing concerted, calculated or arranged, these two canvases which represent, the one a corner apparently chosen at random in the tapestry weaving factory of Santa Barbara, the other a room in the Royal Palace in which Velazquez himself is painting the portraits of Philip IV. and his second wife, Maria-Anna of Austria, are works unique of their kind. They had no precedent and have been followed by no equivalent, though they contain inexhaustible lessons for modern painting. The word realism with its signification of preconceived ideas and deliberate demonstration fails to express them. The painter here had no fixed intention, he was neither for nor against what he saw, the action he represented, the human beings, royal personages, children, dwarfs or workers who participated in that action. We feel as if he neither loved nor blamed, indeed as if he experienced no feeling at all. Is there even a subject—properly speaking—in





BY COURTESY OF (7) THE MUSEUM OF FINE ARTS, BOSTON; PHOTOGRAPHS, (1) PHOTOGRAPHISCHE GESELLSCHAFT, (2) HANFSTAENGL, (5) COLLECTION ARCHIVES PHOTOGRAPHIQUES, (9) ANDERSON

PAINTINGS OF THE 18TH AND 19TH CENTURIES

1. Sign for Gersaint's shop, by Antoine Watteau (1684–1721). French
2. "The Governess," by Jean Baptiste Chardin (1699–1779). French
3. "Mrs. Robinson (Perdita)," by Thomas Gainsborough (1727–88). English. In the Wallace Collection, London
4. "Nelly O'Brien," by Sir Joshua Reynolds (1723–92). English. In the Wallace Collection, London
5. "Les Baigneuses," by Jean Honoré Fragonard (1732–1806). French. In the Louvre
6. "Ulysses deriding Polyphemus," by Joseph Mallord William Turner (1775–1851). English. In the National Gallery, London
7. Portrait of the Artist's Son, by Francisco Jose de Goya y Lucientes (1746–1828). Spanish
8. "The Hay Wain," by John Constable (1776–1837). English. In the National Gallery, London
9. "The Family of Charles IV.," by Goya y Lucientes. In the Prado

BY COURTESY OF (6, 7, 8) THE METROPOLITAN MUSEUM OF ART, NEW YORK; PHOTOGRAPHS, (1, 2, 4, 5) COLLECTION ARCHIVES PHOTOGRAPHIQUES

NINETEENTH CENTURY PAINTINGS

1. "Liberty Guiding the People" by Eugène Delacroix (1799–1863), French. In the Louvre, Paris
2. "Portrait of Mme. Seriziat and her Child" by Jacques Louis David (1748–1825). In the Louvre, Paris
3. "The Bathers" by Georges Seurat (d. 1890), French. In the National Gallery, London
4. "Lady in Blue" by Jean-Baptiste Camille Corot (1796–1875), French. One of the best figure subjects by this painter, better known for his landscapes (*see* fig. 8). In the Louvre, Paris
5. "Danseuse sur la Scène" by Hilaire Germain Edgard Degas (1834–1917), one of the leaders of the French Impressionist school
6. "Le Repos" (portrait of Berthe Morisot) by Edouard Manet (1832–83), the forerunner of the Impressionist movement in France. In the Metropolitan Museum of Art
7. "Autumn Oaks" by George Inness (1825–94), American. In the Metropolitan Museum of Art
8. "Souvenir of Normandy" by Corot, Barbizon school. In the Metropolitan Museum of Art

these two pictures? In the foreground of the one the weavers are occupied by their work and take the various poses necessitated by it. But in the background, under a quite different light, on a different level, some ladies, whose presence seems quite fortuitous, have just entered the factory and are looking at the tapestries they are shown; and they resemble, one does not quite know why, a fairy apparition. There is no discord, however, and above all no striving for effect. In the other picture the whole foreground is occupied by three elegant and charming figures, a little infanta stiff in her rich robes and two maids of honour eager to serve her. In the shadows are two dwarfs and a large dog. It is quite right that we have grown accustomed to call the picture the *Meninas*, though the subject is supposed to be Velazquez painting the portraits of the king and queen. Velazquez is indeed there, but in the middle distance and in shadow, and before him is an immense stretcher on which he paints the composition almost life-size. As for his august models, we have to look for them. Right in the background, shown in a dim light still further obscured by the curtains of the windows, there are side by side two rectangles of light, one brighter than the other; the brighter is a door opening on a staircase on which a man turns towards us, and the other is a mirror reflecting the distant image of the king and queen posing for the painter. Thus there is a problem of subject and intention, or rather the apparent absence of the painter's intention is itself a problem. But his art affects us as a magical invocation of truth and life.

Good craftsmen worked in Madrid for some time under the influence exerted by Velazquez: his son-in-law Mazo (1615–1667), to whom is now attributed the charming little picture the *Meeting of Thirteen Gentlemen* (Louvre) and Carreño de Miranda (1614–1685), a good portraitist.

To the eyes of his contemporaries Esteban Murillo (1617–1682) perhaps appeared more admirable than Velazquez himself. His sentimental and popular art was certainly better calculated to touch the heart than the lucid intelligence, the aristocracy, the apparent insensibility and the infallible mastery of the author of the *Meninas*. But above all he was legitimately admired, admired with enthusiasm and gratitude by the devout of Spain to whom, after the reign of the great court painter, he offered an art capable of expressing in easily comprehensible language the tendernesses, the ecstasies and the adoration of a naïve and profound faith. He began, however, very much as did Velazquez himself, in a realist manner more or less directly de-

rived from Zurbaran. Even a little later he did not give up the picaresque and picturesque subjects offered to him by the life of Seville. The *Young Beggar* in the Louvre and other pictures of the same genre show clearly the foundation of solid observation of nature on which he built his ideals. His first pious compositions, for example the *Miracle of San Diego* (Louvre) show that he had found how to associate in an apparently spontaneous harmony a realistic execution with mystic feeling, the faithful depicting of the most humble things with the shimmering vision of miracles and the supernatural. Herein we have one of the greatest merits of Murillo. Perhaps his *Immaculate Conception* in the Louvre was too highly rated in former times, but we should not pass to the other extreme. Murillo was the smoothest painter of Madonnas since the time of the Primitives.

After Murillo decadence set in fast. Valdès Leal (1630–1691) deserves mention. By the 18th century there were hardly any painters in Spain save Frenchmen of secondary talent summoned by the Bourbon kings, the German, Raphael Mengs, a good portraitist, and the dazzling decorator Tiepolo, the last of the great Venetians, who came from Italy to decorate the Royal Palace and died in Madrid, which decorations we may believe were not without influence in the development of Goya.

Goya (1746–1828) is in his way Velazquez's heir, and it was in him that the fine tradition of Spanish painting was renewed after nearly a century and a half. He was less perfect, less sovereign, but infinitely more varied. He was ignorant of nothing that could be done by means of painting and, with all his inequalities, was of extreme fertility and excelled in every direction. He had terrific gifts; he was equally original as a draughtsman, an etcher, a lithographer and a painter. But we must not believe that, like Velazquez, he arrived easily and from the beginning at mastery. If he had died before he was forty he would not perhaps have left us a single one of the works on which to-day his glory rests. Here then is an unmistakable sign that this man of impulse was also a man of thought; he is one of those who, having invented a new form of art, created a new world, cannot have other masters than themselves and their own experiences of life.

Goya is one of the outstanding geniuses who shed glory on Spanish painting. And, even more than the great Velazquez, he reminds us of the most illustrious name in the literature of his country, Cervantes, because of the combination we see in both of lyricism and comic verve, of pathos and

satire. Like both Greco and Velazquez he is an admirable portraitist. We may go so far as to say that the portrait is the basis of his art and that, even in his works of pure imagination, the peculiar vision of the portraitist is everywhere manifest. This is also true of the typical masterpieces by Greco and Velazquez, the *Burial of Count Orgaz* and the *Meninas*. The *Family of Charles IV*. belongs to the same order of plastic creation. The lively handling, the iridescent and mysterious colouration are already enough to distinguish this unique example among court portraits and formal pictures. But all the admirable inventions of the colourist and the virtuoso would lose half their beauties if we did not see in them brilliant and subtle variations on a heroic-comic theme of psychology.

In all directions Goya renewed and innovated. Whether he worked for the churches or painted patriotic pictures he always did something unexpected. His cartoons for tapestries show that he had studied Boucher and Fragonard. But there was nothing conventional about him. In scenes of gallantry or merriment, some even dramatic, all, costumes, types, attitudes, has the accent of popular truth. His inexhaustible verve and the profoundly original turn of his sensibility found an even more favourable field in his little genre pictures. But how insufficient is the term "genre pictures" for these little masterpieces of invention, observation, emotion and irony. There are carnival scenes like *El entierro de la Sardina*, street processions like the *Flagellants*, interiors of prisons and madhouses, fête days in the country; like the celebrated *Pradera de San Isidro*, and many other strange subjects, melodramatic, romantic, anecdotal and satiric, which every time are a surprise and revelation to us, for inevitably we think what such subjects would have become in the hands of another painter, and appreciate the more fully what marvels of poetic fantasy and mysterious, almost enigmatic, emotion the magician Goya made of them.

This extraordinarily versatile man is the author of the finest nude in Spanish painting (the *Maja Desnuda*). To complete the universality of his genius, this roué and libertine had his hours of Christian inspiration. The *Last Communion of St. Joseph Calasanz* is perhaps the finest 18th century religious painting known. It palpitates secretly with an emotion which recalls Rembrandt. The mystery does not come, however, as in Rembrandt, from a source of light springing from shadow, but from the infinite gradations of a twilight grey. In San Antonio de la Florida Goya painted his other

religious masterpiece and his masterpiece of decoration. Never have we seen anything to equal those greys and blacks which play the part of a *sotto voce* bass in light and aerial harmonies.

Goya is the father of 19th century art and of all modern art. In his own country he left only one expert and too servile imitator, who had however animation, Eugenio Lucas (1824–1870). His best and truest heirs are to be found in France. In the course of the 19th century, however, outside the brilliant but harsh and petty art of Fortuny, we feel that Spain still keeps her possibilities and will be capable, some day, of favouring the development of a great painter.

FRANCE

The first half of the 17th century is, in France as in almost all the countries where art has flourished, a period of rich development which saw the birth of geniuses of the most diverse types and the most marked originality.

Simon Vouet (1590–1649) was exceedingly precocious. At 14 he already enjoyed such a reputation as a portrait painter that he was invited to pay a visit to England in order to paint the portrait of a lady of quality. He was successful also at Constantinople, whither he followed the French embassy; at Venice; then at Florence where he received the title of prince of the Académie de St. Luc, and finally at Genoa where he decorated the Doria Palace. Recalled to Paris by Louis XIII. in 1628, he was loaded with honours and for 20 years held sovereign sway over the arts. It is obvious that he was too much carried away by this facility but his clear colour and sense of decoration have played a part in the evolution of French painting. He had more influence than Poussin himself on Le Sueur, Le Brun and Mignard and through them on the great work of Louis XIV.'s reign, the decoration of Versailles. From him derives Boucher, and hence a substantial part of 18th century art.

Poussin.—Although Nicolas Poussin (1594–1665) was only four years younger than Vouet, his influence made itself felt in France only later. He was not precocious like Vouet but may be numbered amongst those great men who have need of reflection and meditation, whose inspiration comes only with maturity of mind and body. None of his early works have been

preserved. The present writer believes it possible to ascribe three of Poussin's paintings to 1623, but apart from these which, if painted at Paris, were executed very shortly before his departure for Italy, his career begins, historically speaking, in 1624 with his arrival in Rome at the age of 30. He had come to Italy in quest of Raphael, whose genius he had discerned from the engravings of Marc-Antoine while still in Paris. The master of the Farnesine and of the Vatican Stanze and Loggie did not disappoint him. But Titian was a profound surprise to him, and from that time onwards his constant preoccupation was to reconcile the spirit of these two great men. At times in pursuance of his cherished theory expounded in a famous letter to M. de Chantelou—the theory of modes, Doric, Ionian and Lydian—he seemed to prefer a method hovering between these magnetic poles and gave a marked preponderance now to the linear element derived from Raphael, now to the warm and coloured atmosphere which he admired in Titian. This clear-sighted and impassioned study which Poussin devoted to Raphael and Titian appears perfectly natural to-day, but this was not so in 1624, when the foreign artists at Rome had no eyes except for the academic art derived from the Bolognese or from the brutal naturalism of the disciples of Caravaggio. Poussin felt an equal detestation for both, and with his robust philosophical frankness condemned both unsparingly.

The only man who can compare with him for the gift of absorbing into his own being the mind of antiquity is Goethe. Whether he studies Raphael, Titian or the Greeks, Poussin can derive from them only salutary inspiration, for they are kindred spirits. Even in his person—a lover of solitude, incapable of flattery, scornful of all worldly vanities, noble and austere in countenance, unostentatious, authoritative and dignified—he reminds us of one of the sages of ancient Greece. The finest aspect of Poussin's genius is to have put into his masterpieces more thought than it was ever given to any other painter to express, and to have found for that thought, poetic and philosophical by turns, an original and plastic interpretation. There is in Poussin's art a musical incantation, as it were. It is above all when he invents compositions where nature and humanity appear in closest unison that he moves us, and, despite his gravity, charms us. It is there that the memory of Titian and Giorgione inspires him to find new treasures. Poussin is one of the greatest landscape painters. His sketches are comparable only to those of Claude, and are in our opinion yet finer, while certain of them re-

call Turner's most dazzling watercolours. It is upon a foundation of truth apprehended with emotion that Poussin builds the creatures of his mind, landscapes such as the marvellous Homeric and Virgilian poem which forms the background of his *Polyphème*, the Elysian glades welcoming his *Bacchanales* and shading the repose of his sleeping nymphs. These landscapes are invented, but appear so real that only with surprise do we fail to identify given spots in the Tiber or Anio valleys. Poussin is inferior to Titian in richness of colour as well as fulness and purity of form; but his poet-philosopher's genius has added a lofty spirituality and an indefinable touch of the heroic to what may be called the symphony of man and nature. So that this man, who from the age of 30 spent (except for the 21 months' journey to Paris) his whole life in Rome, remains the most French of the great painters, and always kept in view that wise and noble balance between reason and feeling which was the ideal of the Ancients and has been that of artists and writers alike in the land of the Seine, Loire, Garonne and Rhône.

Claude Lorrain.—Claude Gelée, called Claude Lorrain (1600–82) is neither a great man nor a lofty spirit liked Poussin. His genius cannot, however, be denied and he was, like Poussin, a profoundly original inventor within the limitations of a classical ideal. He too almost spent his life in Rome though the art he created was not specifically Italian, but French. For more than two centuries afterwards everyone in France who feels called upon to depict the beauties of nature will think of Claude and study his works whether it be Joseph Vernet in the 18th century or Corot in the 19th. Outside France it will be the same. Claude was nowhere more admired than in England.

There is an element of mystery in the vocation of this humble and almost illiterate peasant whose knowledge of French and Italian was equally poor and who used to inscribe at the bottom of his drawings, notes in a strange broken Franco-Italian. This mystery is in some sort symbolic of that with which he has imbued his pictures, "le mystère dans la lumière." What attracted him to Rome and what held him there? Might he not have produced his masterpieces at Nancy, Paris or elsewhere? For this admirable landscapist has drawn from within himself the greatest number of his pictures, the very ones in which to our enchanted eyes all is beauty, poetry and truth. He made sometimes from nature drawings so beautiful that several have been attributed to Poussin, but in his paintings imagination predom-

inates; it may even be said that it predominated more and more in proportion as Claude realized his genius. Without needing to reason, without any loss of his instinctive poetry, he understood by listening to Poussin and watching him paint that a sort of intellectual background would be an addition to his own visions and reveries.

Poussin had an incomparable prestige, but for the most part his influence was remote and except for his immediate disciples, Gaspard Dughet ("le Guaspre Poussin") and Jacques Stella, was felt only as an aspiration, more or less precise, towards an intellectual and classical ideal. Some, because they died too young or for other reasons, escaped this influence entirely: for example Valentin de Boulogne, called "le Valentin" (1591–1634).

Portraiture.—The French School has always numbered good portrait-painters, this form of art being well suited to the French taste for psychological exactitude which manifests itself also through the moralists in literature. In the 16th century when the fate of painting in France seemed so gravely compromised, only this feeling for portraiture remained active. Later, at the end of the 17th century, when an academic convention was threatening to stifle originality amongst painters, Largillière and Rigaud painted portraits full of force and veracity. Even in the ceremonial portrait, even in that where the subject is mythologically disguised, we feel that the painter will not renounce his rights as an interpreter of human physiognomy. Two men a generation apart, Philippe de Champaigne (1602–74) and Robert Nanteuil (*c.* 1623–78) a draughtsman and engraver more than a painter, were neither of them brilliant painters, virtuosi of the brush like Largillière and Rigaud, but in their quality of portraitists they rise above them and above all by their love of truth.

Together with Nanteuil must be cited another engraver, a free-lance draughtsman of genius, Jacques Callot (1592–1635). Did he ever execute a painting in oils? We can be certain of none, and this is surprising in view of the strictly pictorial qualities with which he was the first to endow etching, and the fact that it was painters most supremely and essentially worthy of the name, Watteau and Goya, who seem, long afterwards to have been most mindful of his lyric masquerades and his *Misères de la Guerre.*

Eustace le Sueur (1616–55) is an engaging personality possessing real originality and deriving all his art from within. Without having been to Italy he reminds us of Raphael whom he probably knew only from engrav-

ings, but in his typically French way he followed the tradition of the 15th century illuminators. Pictures such as the *Messe de St. Martin* and the *Apparition de la Vierge à St. Martin* where the painter seems a younger brother of Fra Angelico, are for religious emotion, unique in their time.

The Brothers Le Nain.—For long it appeared impossible to allocate individually amongst the three brothers Le Nain the works which have come down to us under their common signature. The present writer believes that some years ago he was able to contribute to the elucidation of this problem. Antoine Le Nain (1588–1648) who studied at Laon under a "foreign painter" (probably from Flanders) painted, in a manner and with a colouring more or less derived from Flemish models, little panels where persons are assembled in interiors, modest, but rather of the town than of the country. His style was still slightly archaic, but we may already discern in him that love of humble truth from which springs the inspiration of the most original works bearing the signature, those of Louis (1593–1648), the man of genius, the breaker of new ground. It is he who produced (1640–48) those gatherings of peasants which are painted with such freedom, filled with such dignity, sobriety and humanity and which, in a word, are so different from treatments of similar subjects by contemporary Spanish and Italian followers of Caravaggio on the one hand and by the Flemish and Dutch on the other. Mathieu (1607–77), the youngest of the brothers, who survived the others by almost 30 years, has less depth but painted family gatherings in which he shows himself almost as good a judge of human physiognomy and expression as his brother Louis.

Royal Patronage.—After this generation of originals the condition of French art was completely changed by the action of the absolute monarchy in setting out to patronize and develop but also to organize, discipline and centralize this force amongst others, for the furtherance of its great designs. King and nation became one. The French saw no better way of advancing their own reputation than by making themselves the architects of the royal glory. Charles Le Brun (1619–90) has none of the qualities by which true lovers of painting set most store. Although he has given proof of merit in every genre, not one of his works gives us that emotional satisfaction which inspires us with such affection for more unassuming work. Nevertheless his rôle is an important one, and this father of modern academic tradition did work which is perhaps alone comparable with the mediaeval cathedrals

FROM THE ORIGINAL IN THE METROPOLITAN MUSEUM OF ART, NEW YORK, BY COURTESY OF THE OWNER, HARRY PAYNE BINGHAM

or the Acropolis. At Versailles he was the master brain commanding an army of architects, painters, sculptors, goldsmiths and upholsterers. He had the true genius for decoration; the Galerie des Glaces at Versailles and the Galerie d'Apollon in the Louvre bear glorious witness to it and, secure in the king's esteem, he reigned for 20 years over the kingdom of the arts. Pierre Mignard (1610–95) on his return from Italy where for 22 years he had enjoyed the most brilliant successes, alone sought to dispute his supremacy. It was, moreover, a purely personal rivalry, for both were soaked in Italianism and, while claiming descent from Poussin, were followers of the Bolognese, and one of them, Le Brun, possessed the energy, ambition and clear-sightedness of a leader.

Le Brun had no sooner disappeared than signs were manifested of a reaction against academic and Italianate art. This is what is called the *Querelle des Rubenistes et des Poussinistes*, Poussin's name having been wrongfully invoked by the followers of Le Brun. A part of the French School then discovered that the Italian ideal was not the only one possible, that colour is as important as design, and that grace, intimacy and freedom have their place in art as well as sublimity and grandeur.

Jean Jouvenet (1644–1717), Antoine Coypel (1661–1722) and Charles de la Fosse (1634–1716) were all pupils and collaborators of Le Brun, but as regards colour and feeling were already precursors of the 18th century. This reaction was equally marked amongst the portrait painters, from Jean François de Troy (1679–1752) to Nattier (1685–1766). The animal painters Desportes (1661–1743) and Oudry (1686–1755) render Snyders' hunting scenes in French idiom; to us their greatest merit is perhaps an already very modern sense of landscape.

Watteau.—Watteau (1684–1721) incarnates all the grace, all the intelligence, all the poetry of the 18th century, when French taste was triumphant throughout the whole of Europe. He, as did Poussin, stood alone; had he not existed things would doubtless have been no different in the realm of painting, only the lesser masters—Lancret, Pater, Bonaventure de Bar who were his immediate disciples and produced very charming variations on his subjects—would have had a different destiny. But how would it have changed the general trend of the century from Boucher to Fragonard—not to mention Chardin, that great painter of little things? We should no doubt have seen the development of the same decorative taste, the same bright,

clear painting with amorous nudes and agreeable mythological subjects not at all in Watteau's tradition but corresponding to the transformations of architecture. The immense galleries and stately apartments beloved by the "Grand Roi" were then succeeded by salons and boudoirs designed with a view rather to elegance and convenience than to display.

On the other hand if Watteau had never lived, France and the world would have missed a unique enchantment; he certainly had a Flemish atavism which fitted him peculiarly to understand the lesson of Rubens, and he found, as has already been said, the first idea of his *Fêtes galantes* in Rubens's charming variants of the *Jardin d'Amour*. When he was employed in Audran's studio at the Luxembourg he studied the great Antwerper's *Vie de Marie de Médicis;* later at Crozat's he copied his drawings and placed them side by side with those of the most illustrious Venetians, of which that amateur of unerring taste possessed an incomparable collection. We can see in *Jupiter and Antiope* (Louvre) how Watteau succeeded in blending and adapting the influences of Antwerp and Venice. But all that may hereafter be said about Watteau's youth, all that may be added about his teacher Gillot, who himself drew and painted masquerades, will be completely inadequate to account for his work. He alone possesses that genius for colour which conveys a sense of softness and mystery even in brilliant light, a sense of music everywhere; that vigorous draughtsmanship which proclaims him equal to the greatest; that natural poetry arising from the dreams which perhaps he never confessed even to himself; that enigmatic atmosphere of melancholy brooding over his landscapes—tall trees in parks and glades with marble fountains and statues—and the drooping glance of lovers' eyes; that high-born grace of his *Indifférents*, his *Finettes*, all these young men and women clad in satins and laces to whom he gives unconsciously something of his own long, slim silhouette of a sick man marked out by approaching death, something of his own strange nature as depicted by his friends, alternately ironic and tender, with moments of dark moodiness—a child as regards his own affairs, and with all a child's innocence and ingenuousness; finally this idea that fairyland, play-acting, with its actors and actresses, fantastic disguises and clandestine serenades, fair unknown ladies wooed by tremulous swains uncertain of their bliss, walks without aim and departures for unexplored isles, all this is lovelier than our everyday life and just as true. All this which was so new and charming would suffice to establish

his fame. But only two or three years before his death this young genius who had no time to lose showed himself more and more audacious. *L'Embarquement pour Cythère* is an end, not a beginning; it is the masterpiece of romantic fairyland. Watteau was not content to remain the painter of the *Fêtes galantes;* he felt that he could create poetry with subjects drawn from everyday life. He painted *Gilles:* still a character from the stage, but the spirit has changed. Then came the *Enseigne de Gersaint.* Persons in the dress of the period are inspecting pictures in a shop, a scene which might have made a *genre* picture. Watteau aims much higher and at the first attempt achieves, in a masterpiece without precedent and which bore no fruit until long afterwards, the new manner of which the 19th century dreamed and to which it came back incessantly with Courbet, Degas, Manet. French taste succeeded in reconciling style with the realism inherited from the old Flemings.

Boucher.—François Boucher (1703–70) cannot be placed on the same plane as Watteau. If Watteau is essentially a poet, *i.e.*, a man whose works have a mysterious meaning and who himself, urged by the divine power within him, has visions stretching beyond that mystery, Boucher is, on the contrary, typical of the artist whose ambitions are clearly defined and exactly proportioned to his capacity: he desires to please his contemporaries, to decorate walls and ceilings for them, and, in his better moments, realizes perfectly what he has set out to do. Thus it is he who best sums up the taste of the century. He played, *mutatis mutandis*, and with all the differences implied by the very names of the two sovereigns, Louis XIV.—*le grand roi*, and Louis XV.—*le bien aimé*, a rôle similar to that of Le Brun. He had decorative genius and the gift of composition, facile, elegant, and always perfectly balanced. He bore the weight of an immense output, illustrating a book, or finishing off a fan as aptly as he rumpled the draperies of complaisant goddesses or peopled sky and wave with rosy and golden nudes. As a decorator he had gifts in no way inferior to those of his fascinating contemporary Tiepolo; he could also paint excellent portraits such as the *Jeune Femme au Manchon* (Louvre), or render with brilliance and deftness intimate scenes such as the *Déjeuner* (Louvre) or the *Modiste* (Stockholm). These, dating respectively from 1739 and 1746, are not isolated accidents; they had been preceded by the attractive *Déjeuner d'Huitres* of J. F. de Troy dated 1735 (Musée de Chantilly) and the *Déjeuner de chasse* of Carle Van Loo, exhibited in the Salon of 1737.

Even amongst the court a strain of realism, visible in Oudry's, Lépicié's and Jeaurat's works, makes its appearance in France side by side with gallant mythology and decorative pastorals.

Chardin, Greuze.—Chardin (1699–1779) in 1728 gained admittance to the Academy with two large canvases which were merely still-lifes: *La Raie* and *Le Buffet.* Their technical merit strikes us at once: in these pieces, handled with extraordinary tact and felicity, we find all the riches and subtlety of oil painting. But there also appears, even thus early, the sense of intimacy and the poetry of humble things which give to Chardin a place apart from even the best still-life and genre painters. Chardin is purely French; he is far nearer to the feeling of meditative quiet which animates the rustic scenes of Louis Le Nain a century earlier than to the spirit of light and superficial brilliance surrounding him, even in the so-called realism of his time. He does not, like his predecessors, seek his models among the peasantry; he paints the petty bourgeoisie of Paris. But manners have been softened, the petty bourgeoisie is far removed from Le Nain's austere peasants. The housewives of Chardin are simply but neatly dressed and the same cleanliness is visible in the houses where they dwell. Everywhere a sort of refinement and good-fellowship constitute the charm of these little pictures of domestic life, unique in their way and superior, both in feeling and subject, to the masterpieces of the lesser Dutch masters, Vermeer excepted. Equidistant in point of time from Louis Le Nain and Corot, Chardin like them attained through truth to a wholesome and honest poetry, truth as seen through French eyes, without rhetoric or pretensions.

Already, however, there was creeping into the work of more than one of his contemporaries the ideology which at that time invaded literature and is one of the worst enemies of good painting. The same causes then proceeded to bring forth the same effects both in England and in France. Greuze (1725–1805) corresponds to Hogarth. Not that he felt the immediate influence of the painter of *Marriage à la Mode;* it is perhaps Chardin, imperfectly understood, who awakened him to his vocation, and whom he desired to surpass by a choice of subjects to him more interesting and a mise-en-scène to him more moving. *L'Accordée de village, La malédiction paternelle, Le Fils puni,* these ingenious—these too ingenious—compositions, where every detail is like an actor playing a part, seem borrowed from some *comédie-larmoyante* or contemporary melodrama. Nor does any technical

novelty afford relief from the mawkishness and falsity of sentiment. It is the mordant quality of his satire which saves Hogarth; nothing of the kind could be expected from the mediocre temperament of Greuze, who shows us, I believe, the first example in painting of a brilliant success that came little short of achieving fame which has not been ratified by posterity.

Pastel.—Portrait-painters, at that time, formed a remarkable galaxy headed by Tocque; his lieutenants were not to be disdained, particularly Aved and Duplessis. But pastel, invented in France by Robert Nanteuil and later developed by Vivien, the painter of the *Elector of Cologne*, then assumed an unexpected importance under the stimulus of an observer of genius, Maurice Quentin de la Tour (1704–88) and a charming colourist, J. B. Perroneau (1715–83). La Tour is rather a draughtsman than a painter and for a man thus inclined—as we have already seen in the case of Nanteuil and shall see again in that of Degas, pastel is the chosen medium which frees the artist from the limitations of oil painting. But for La Tour, drawing, pencil, pastel, all these are means, in themselves indifferent, to seize upon the personality of his model. Human faces, human expressions, he cared for nothing else, but loved them passionately with a sort of disinterested frenzy. Nanteuil is graver, more profound; but no one has equalled La Tour in rendering the vivacity, mobility and sparkle of wit in a French face of the 18th century.

Perroneau is neither impeccable in the structure of his faces nor impassioned in his analysis of expression; but what charm he possesses at his best! He is a born colourist, and had not the same reasons for his illustrious predecessor and rival for preferring pastel. He painted a number of excellent portraits in oils. But La Tour had made pastel fashionable, and Perroneau and many others followed suit. Pastel, which charmed all eyes by its lightness and unalterable freshness, seemed an invention peculiarly suited to the spirit of the times, the light wood-work of interiors and pale dresses. But Perroneau alone had the gift of making it subserve his charming discoveries in colour.

In this women's century, it is natural that we should see women painters win a place which had not yet been accorded to them. Their talents were principally devoted to portraiture. In Watteau's time the Venetian Rosalba Carriera won a great success in Paris and helped to create a fashion for pastel. She subsequently carried her chalks and amiable mannerisms into every European capital. In Fragonard's time it was a Frenchwoman,

Madame Vigée Le Brun (1755–1842), who held the palm for portraiture and immortalized in her pictures of queens and great ladies, and especially in those canvases where she has depicted herself with her own daughter, the graces of the dying century.

Fragonard and His Contemporaries.—A movement which had arisen in Sweden, a country hitherto unknown, or almost so, in artistic geography, ended at Paris where it flourished with the portrait-painters and miniaturists Roslin, Hall and Lafrensen (known in France as Lavreince). The two latter had the honour of giving a decisive impetus to an art which had already enjoyed several brief periods of fashion in earlier times but which, revivified and full of grace, finish and life became one of the most charming expressions of 18th century taste. No one could be more Parisian than these Scandinavians. Lavreince had also a very important share in a no less characteristic development of this likeable century, the gallant, sometimes licentious, but always witty work of the lesser lights—such chroniclers and illustrators as Baudoin, the Saint Aubins, the Cochins, Moreau-le-Jeune, and Debucourt.

In this gay and pleasant society there suddenly arose one who was, at least in some respect, a great painter. Fragonard (1733–1806) closes with a burst of fireworks the curve of the 18th century opened by Watteau with his fairy poems of love and melancholy. Watteau is aerial and profound; Fragonard is merely light. He amuses us while amusing himself; he is never moved. But how he understands the art of pleasing, and what charm he imparts to everything he touches! He has even so much grace that we forgive him the daring gallantry of certain subjects which would be intolerable in another man. Sometimes he dashes off a canvas in an hour, with the brio of an improvisatore (he takes the trouble to inscribe this impressive fact on the back of a stretcher), sometimes he pursues to the point of the most delicate affectation a little picture full of charm and mystery. Then we find him at Grasse decorating a house with five great panels in which he shows himself the worthy rival of Tiepolo and Goya, the Goya of the cartoons for tapestries.

In landscape Fragonard had almost a rival in the person of his fellow-sojourner in Rome, Hubert Robert (1735–1808). This latter conceived landscape principally as a decorative theme more or less derived from the views of antique ruins of the Italian Panini, but he imbues it with a romantic

charm unknown to the latter and with luminous harmony, a distant reflection of Claude. In spite of the residuum of convention in his pleasing works, we see in them the first signs of a change. A return to simplicity and truth heralds a new conception of landscape which will be that of the 19th century. Vernet (1714–89) in his *Ports de France* and numerous other pictures is a brilliant and facile narrator; but the views of Rome, the *Ponte Rotto* and the *Château St. Ange* are links between the *Campo Vaccino* painted by Claude from nature and the most charming of Corot's Italian studies while Louis Moreau (1740–1805) is a precursor of Th. Rousseau

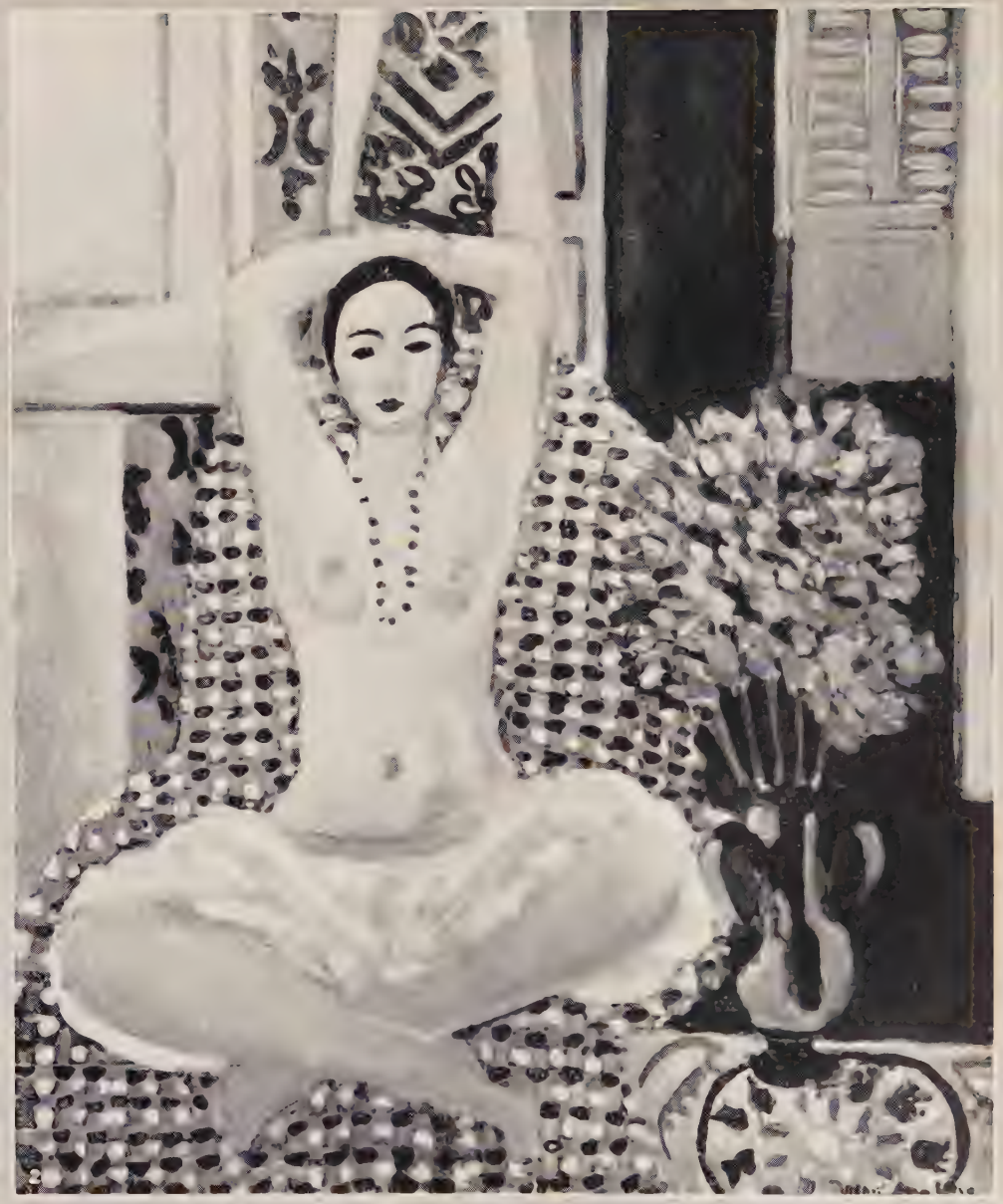
French Influence in Europe.—Whether in painting, architecture or furniture, French taste spread throughout the whole of Europe. Numerous artists working in Paris received royal summonses to Spain and Russia, to Sweden and Germany. Frederick II. at Potsdam, Gustavus III. at Stockholm, Catherine II. at St. Petersburg, formed magnificent collections of French pictures, and while a goodly number of artists followed their works abroad, Germans, Dutch, Flemings, Swedes, Italians, Swiss and Russians came to pursue their studies in France. Thus, under French influence several countries saw the birth or revival of painting. Switzerland had conscientious and pleasing portrait-painters: Wyrsch, Liotard and Angelica Kauffmann. In Sweden, while Roslin, Hall and Lavreince lived in Paris, others still faithful to their native land showed no less talent: Pilo (1711–93), Elias Martin, Wertmüller. The Danish Jens Juel is a lesser painter but a good portraitist.

In Russia Italian influence mingled with French. The Venetian, Lampi, was the fashionable portrait-painter of the day. Soon, however, that country, where for centuries past art had consisted in the endless repetition, not without a sort of over-refined and mysterious beauty, of the hieratical types of the Byzantine ikons, saw the birth of a painter of European stature, Dmitri Levitsky (1735–1822), who, drawing his inspiration from French models, beheld and painted Russian life with enthusiasm. Borovikovsky (1758–1826), while less inspired, was a keen observer, even in his ceremonial portraits.

Germany was for a long time under the influence of Antoine Pesne (1683–1757), portrait-painter, and decorator of the music-room at Sans Souci, a charming French artist whom France has almost forgotten. Then a new ideal, inspired by the archaeologist Winckelmann, converted artists

to an arbitrary and pedantic Hellenism beside which another academic style, that of David, seems flexibility and life itself. The case of Winckelmann is comparable to that of Viollet-le-Duc a century later. Both were men of learning, breaking new ground, responsible for real progress in the history of art, the one restoring to the world the sense of Greek art, the other bringing to light again the principles and beauties of Gothic art; but their practical influence upon artists was just the contrary of what they had intended. Winckelmann, who desired to free Germany from French apron-strings, under pretext of recalling his compatriots to a sense of higher things, achieved nothing, but subjected them to a pedantry infinitely more withering than the imitation of Boucher and Lancret could ever have been. He was the true father of the pseudo-classicism which ruled Europe for some 50 or 60 years.

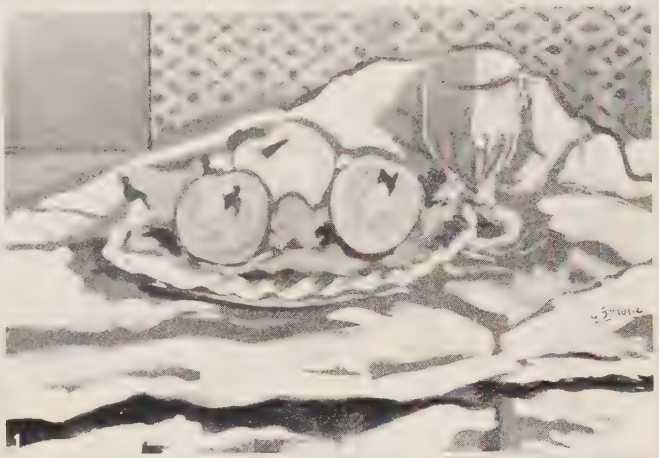
The first and most regrettable victim of this introduction of *a priori* aestheticism into art was Raphael Mengs (1728–79). Until the middle of the 19th century Germany paid the penalty of this error which persisted in the frigid style of men like Overbeck (1789–1869), Cornelius (1783–1867), and others who were nicknamed the "Nazarenes" and who, preferring to devote themselves to Christian and Germanic scenes, and because they claimed descent from the Italian primitives rather than the Greeks, believed themselves to be reacting against the influence of Winckelmann, whereas they actually did no more than substitute one academic style for another. Nevertheless a paradoxical result of this return to the antique was, in a certain measure, the partial emancipation of the national Schools which had hitherto taken orders from France, which had, as a matter of fact, suffered the same infatuation for the Greek ideal. But since, generally speaking, the aim was to take the Greeks for sole masters and models, artists both could and must go to them direct without having recourse to French art as a go-between, and in fact neither Mengs in Germany, nor the sculptor, Thorwaldsen, in Denmark, nor Canova in Italy had any need of David; their roads were merely parallel to his. From the statues of the Vatican museum and Winckelmann's writings they formed each in his own way their ideas of classic art. By a fresh paradox, when this artificial classicism had everywhere displayed its impotence to create a living art the Schools, which had thought to emphasize their national character by separation from France, found life again by renewed contact, direct or indirect, with the true French

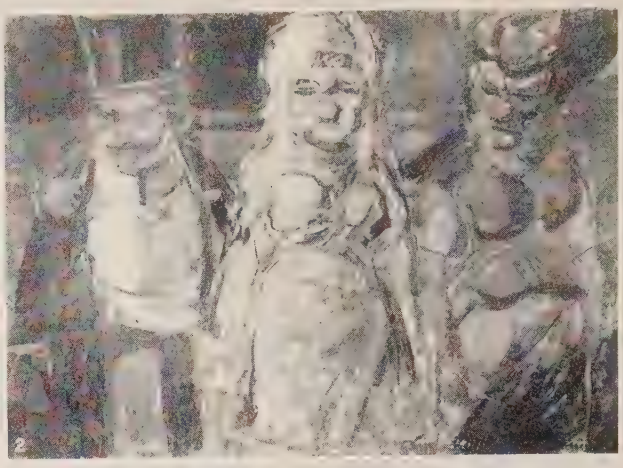


PHOTOGRAPHS, (1) COLLECTION ARCHIVES PHOTOGRAPHIQUES, PARIS; FROM (2) THE PAUL GUILLAUME COLLECTION

TWO LEADERS OF POST-IMPRESSIONISM

1. "Le Cheval blanc" by Paul Gauguin (1843–1903). In the Luxembourg Gallery, Paris
2. "L'odalisque au vase de fleurs," by Henri Matisse (1869–). In the collection of Paul Guillaume





BY COURTESY OF (1) THE NATIONAL GALLERY, COPR. H. BONNAIRE, (2) THE TATE GALLERY COPR. H. BONNAIRE, (5) PAUL GUILLAUME AND BRANDON DAVIS, COPR. H. BONNAIRE, (7) THE INDEPENDENT GALLERY, COPR. H. BONNAIRE; PHOTOGRAPHS, (3) VIZZAVONA, COPR. H. BONNAIRE, (4) PAUL ROSENBERG, COPR. H. BONNAIRE

MODERN EUROPEAN PAINTERS

1. "Still Life" by Georges Braque (1881–). French. In the Tate Gallery, London
2. "La Mariée" by Georges Rouault (1871–). French. In the Tate Gallery, London
3. "Portrait of the Artist's Mother" by Yves Alix (1890–). French
4. "Arlequin au Violon" by Pablo Picasso (1881–). Spanish
5. "La Noce" by Henri Rousseau (1844–1910). French
6. "Le Rabbin" by Marc Chagall (1887–). Russian, now living in France
7. "Paysage, St. Tropez" by André Dunoyer de Segonzac (1884–). French

tradition. In Scandinavia this was the case of Christian Krohg and of Anders Zorn.

In the Germany of about 1850 is not Adolf Menzel, a draughtsman rather than a painter, but, as such, accurate and intelligent, much farther removed from the School of Winckelmann and the Nazarenes than from that of the French beloved by Frederick II., to whose glorification he devoted much of his talent? Is not the same regard for truthful observation the chief merit of Wilhelm Leibl, a conscientious painter of his native peasantry? Later on was not the most original artist whom 19th century Germany produced, Hans von Marées a descendant, moreover, of French Protestant refugees, nearer in his decorative and poetic evocations to Puvis de Chavannes or even Gauguin than to his contemporary, Boecklin, whose inspiration is purely Germanic? Finally was it not French impressionism which gave a stimulus to Northern art of which the German Liebermann was the principal beneficiary?

The Return to the Antique: David.—In France the first indications of the return to the antique are already visible in the discourse on the life of Watteau pronounced in the Academy by the Comte de Caylus, an old friend of the painter of *Fêtes galantes*, but at the same time a good archaeologist. This was in 1748, several years before the discoveries of Pompeii and Herculaneum which, in 1755, roused the artistic and literary world to enthusiasm; earlier even than Winckelmann's first publications. Mme. de Pompadour copied books of reproductions from the antique under the tutelage of the engraver, Gay, and encouraged the great change which was taking place in furniture and architectural form. The style which has been christened "Louis Seize" sprang up in the middle of Louis XV.'s reign, while that destined to be called "Empire" was already almost fully formed under Louis XVI. In painting, Vien (1716–1809) caught the fashion with his *Marchandes d'Amour* and *Belisaires*. David (1748–1825) passed through Vien's studio but owes him little, Vien's real pupils, Vincent and Regnault, being nearer to Prud'hon than to David. The future author of the *Horaces* and *Léonidas aux Thermopyles* had been Boucher's pupil before coming to Vien. Until his departure for Italy, when after long and determined effort he had won the Prix de Rome (1774), he painted like a docile enough imitator of Boucher. At Rome he suddenly adopted, with the uncompromising and inflexible enthusiasm natural to him, the doctrine of Winckelmann.

Winckelmann's doctrine was amplified and codified for the benefit of the French by a writer whose pen was no less authoritative than David's brush, Quatremère de Quincy. Between them they laid down the principles of the new Aesthetic. It was admitted that true beauty, as realized by the Greeks in their masterpieces, is a creation of reason capable of satisfying the needs of all men in all ages. Greek painting having disappeared (at least that of the great painters of the classical period), they were driven to ordain that painters should draw their inspiration from antique statuary; by way of consequence the superiority of design over colour was proclaimed and it was decided that the only noble arrangement was grouping in bas-relief. The *Serment des Horaces* (1785), illustrating these principles with a vigour and austerity hitherto unknown, forthwith exalted David's reputation to the skies. His contemporaries saw in it the promise of a re-birth of art through a heroic ideal suited to a humanity uplifted by what man at that time called, without having put them to the test, the "republican virtues." David was therefore the author of the most fundamental breach which has ever occurred in French tradition. The consequences of that breach were nevertheless not so disastrous as they had been in Germany, although circumstances lent to the artistic revolution the support of a terrible political one in which, as it happened, the leader of the new School played an important part. But, happily for the destinies of French art, David was a true artist and a man of strong passions. In spite of his doctrinaire pretensions he had the temperament of a dictator, not that of a pure theorist. The French, moreover, love to play with ideas, a game in which they have more than once excelled, but they do not allow themselves to be dominated for long by abstractions; they are too much in love with life and human truth. Their desire is to reconcile the intellectual and the emotional and the greatest among them have generally succeeded. David himself possessed the means of combating to some extent the dangers of the uncompromising doctrine despotically preached to his pupils, so that he did more harm to others than to himself. When we look at the sketches by Guérin or Girodet who, whether or not they had passed through his studio had subjected themselves to his rules, we recognize the light and pleasant touches that denote the real artist of which, however, they were obliged to divest themselves when painting their huge canvases, in order to conform to the rigid aesthetic of their master. David was saved by that love of truth, and even of a somewhat rugged truth, which was nat-

ural to him and from pre-Revolution days onwards made him an excellent portraitist. The false antique ideal was, mercifully, entirely absent from the numerous and admirable portraits which he painted at all periods of his life, from the dear old people dressed up in their Sunday best of the Louis XV. style, *M. et Mme. Pécoul* down to that canvas dating from his last years, his exile at Brussels, *Mme. Morel de Tangry et ses filles*. There is perhaps nothing more realistic in the history of portrait painting than this canvas generally known as *Les Trois Dames de Gand*, a realism which seems to border narrowly on caricature; but everything finally turns to strength, life and true beauty.

It was this gift of portraiture which enabled David to paint *Le Sacre de Napoléon I.*, the finest official picture in the world, and to breathe life into a huge ceremonial composition. It is no small achievement to have arranged and animated this immense composition, the only canvas which can, in a certain measure, be compared to Veronese's *Marriage of Cana*. David had not, moreover, awaited the commissions which made him the historiographer of the Empire, before deserting, at least intermittently, the Greeks and Romans in order to paint the doings of his contemporaries. At the beginning of the Revolution he outlined in a large canvas the *Serment du Jeu de Paume*, then painted Marat dead in his bath, and another murdered man, *Lepelletier de Saint Fargeau*. Without sharing the revolutionary passion which was his inspiration, we cannot help admiring unreservedly in his works, then so novel, the striking atmosphere of truth and the style, truly heroic in its grandeur and simplicity. Thus this doctrinaire had a deep-seated love of nature; and, although his successors were obliged, in order to restore to French painting its essential liberties, to react against the doctrines of David's school, we may yet find in him the source of the chief currents which stirred 19th century art: romanticism, first of all, for Géricault is related to David by all the intense and virile side of his talent; and Gros, David's favourite pupil, with his *Pestiférés de Jaffa* and *Napoléon à Eylau*, already heralds Delacroix in colour and dramatic feeling; then that taste for archaism which, in diverse forms and under various names, from the German "Nazarenes" to the English "Pre-Raphaelites" and French "Symbolistes," pervaded several successive generations; and realism, *i.e.*, the introduction of modern life into art, coupled with the determination to express unconventional truth in a style novel but not inferior in dignity to the great styles

of former times. It is in this sense that Courbet and Manet may be said to derive from David through Géricault.

BELGIUM

David as a regicide after the return of the Bourbons spent the last eight years of his life in Brussels. He then created a new School in a country in which art appeared to be on the verge of extinction. If the ascription, "Flemish," is reserved for the art of Van Eyck, Van der Weyden, Breughel, Rubens and Van Dyck, we may say that Flemish art was dead. But just when Belgium was winning independence, a Belgian school was about to be born. David was its father, or at least its godfather.

When David arrived in Brussels in 1815, the young painters gathered round the famous exile. The most gifted among them, an excellent portraitist, François Navez (1787–1869), had for a long time admired David, whom he had known in Paris. The highest possible praise of his talent is to say that, as a disciple of David, he did not give up his own freedom. Outside France, it was in Belgium that the soundest element of David's art was best understood, while elsewhere—notably in Switzerland with Leopold Robert (1794–1835)—the Davidian influence with the assistance of a mild Romanticism led to an anecdotic genre which stiffened in a pretension little approximating to the style.

Once embarked on this course, development of the Belgian school synchronized almost exactly with the stages of French painting. Unfortunately Belgium produced no Delacroix. There the development of Romanticism was confined to the externals, to archaeological or historical imagery. Instead of the poet who, without overmuch heed to material exactitude, interprets in plastic creations the emotion experienced in meditation on the great events of life, on the heroes of history, on legends or fiction, there were annalists, who, by all sorts of detail in costume and decoration, claimed to reconstitute the past by giving us the illusion only of authentic evidence; an error which spread almost throughout Europe and which, moreover, beguiled the masses, and produced immense success for painters who to-day are relegated to obscurity. The movement started in France with Horace Vernet (1789–1863) and Paul Delaroche (1797–1856). In Germany it gave

rise to the Düsseldorf School, of which Rethel (1816–59) is the most sincere representative. Next came Piloty (1828–95) with the Munich School, the influence of which extends to the Slav countries and was continued to the end of the century by the Viennese, Markart (1840–84), the Pole, Matejko (1836–93) and the Hungarian, Munkacsy (1844–1900).

Of all the champions of romanticism Gallait, who studied at the Tournai Academy under the Frenchman Hennequin (himself a pupil of David), most closely resembles Delaroche. In a very similar style, also literary and pseudo-historical in origin, Hendrik Leys (1815–69) presently demonstrated, by the genuine qualities of his work, that the old Flemish heritage was not entirely lost. These qualities, when concentrated on more modest subjects, constitute the value of the small genre paintings to which Madou and F. de Braekeleer bring ancestral taste for finished workmanship. Others include Charles de Groux (1825–70), Constantin Meunier (1831–1905), Henri de Braekeleer (1840–88) and Alfred Stevens (1828–1906). The latter was the most Parisian of the Belgians, an intimate of Manet and of French men of letters. Stevens did much to direct his countrymen to the study of modern life and to what was called, after the name of a review upholding it, the "Art Libre" movement. Among landscape painting must be noted the works of Hippolyte Boulenger (1837–74) followed by Emile Claus (1879–1924) and Albert Baertsoen (1866–1922). Other artists of this period were Léon Fredéric, Evenepoel (1872–1900); Félicien Rops (1833–1898), Eugene Laermans and James Ensor.

HOLLAND AND ITALY

From the middle of the 18th century, the Dutch School seemed to linger in the final stages of anaemia. No other name worth mentioning is to be found after the death of Cornelis Troost (1697–1750) who was rather amusing in his comedy scenes, but a poor painter. Nevertheless the genius of painting was still alive in the country of Rembrandt, of Ruysdael, and of Vermeer. In the 19th century Holland was to give the world of art two powerful personalities whose work had great influence on the fate of modern painting: Jongkind (1819–91) and Van Gogh (1853–90). But, through a strange chance, it happened that both, obeying a kind of premonitory instinct, came to

France at a lucky moment, as though they had felt the need of France before they could become themselves. Holland possesses the glory of having given them birth and of having sown in them that rare seed which was to bear fruit under other skies, but it is within the orbit of French painting that their work finds its true place. Jongkind prepared the Impressionist landscape and—in the best possible way—without having wished to do so; and, though so original in the modest limits he set himself, he is no theorist.

Van Gogh, appearing like a meteor at the time when Impressionism began to triumph, does not dwell upon repetition. He makes use of the conquests, but only as instruments for the lyricism and mysticism through which his sparkling genius looked on Nature. In February, 1886, he arrived in Paris, and at once, under the light of French art, his originality bursts forth like an explosive placed too near the fire. And the least surprising part in his adventure was not the brief period of his short life which held all that made of him a great painter. He became impassioned for Delacroix, Monticelli, Monet and Seurat. In Paris, in Arles, in Auvers-sur-Oise, he painted extraordinary things in which drawing, colour and sentiment are invented; and he died, leaving enough to amaze and stimulate several generations of painters.

Already in the period of Romanticism another child of Holland, Ary Scheffer (1795–1858), adopted France as his country. However, his romanticism bears a particular stamp of mystic sentimentality; Joseph Israels (1824–1911), Jacob Maris (1837–99) and his brothers William and Matthijs, with Anton Mauve, Bosboom, Blommers, and Mesdag did not escape the irradiating influence of French art but retained that discreet and somewhat enigmatic melancholy characteristic of their national spirit.

In Italy Classicism had no need of David to become known, since it was in Rome that the movement had immediately encountered an illustrious native adept in the person of the great sculptor Canova. No painter of that time, be it Appioni, Benvenuti or even the romantic Hayez, unfortunately, produced any painting comparable to Canova's masterpieces, in spite of the weakness of the latter—one common among the great sculptors—for a certain academic grace.

The honour of the 19th century rests, for Italy, chiefly with three men of much stronger personality who pursued their solitary ways without dream-

ing of any immediate success: Antonio Mancini, the austere Segantini (1858–99), and Antonio Fontanesi (1818–82).

THE ENGLISH SCHOOL

Of all the countries of Europe, England was perhaps the least subject to French influence at a time when that influence held almost undisputed sway throughout the continent. Not because the English were indifferent to painting in general or to the merits of French painting in particular. From early times they were as great collectors as travellers. English amateurs welcomed French artists, summoned by them or arriving of their own accord, with every sign of favour, and London saw in succession Nicolas de Largillière, Charles de la Fosse, Watteau, La Tour. So the English were far from lacking interest in art; only—perhaps as a result of the commercial point of view, which regards it as a matter of business to import, in exchange for other commodities, goods of high reputation that cannot be obtained on the spot and, by the rules of prudent economy, decides that it is better to concentrate national industry on articles not to be found elsewhere—they did not for a long time feel that England had need of painters of her own blood.

Some of the greatest foreign masters were attracted thither, loaded with honours and even in some sort received into the nation by the titles of nobility conferred upon them. Holbein, Antonio Mor, Rubens, Van Dyck, were almost English painters during a longer or shorter period of their lives. The last-named in particular, called in England Sir Anthony Van Dyck, who married the daughter of a lord and died in London, is really in virtue of the supreme elegance and aristocratic poetry of his portraits the father of the English School. He trained a few English pupils, Dobson, Jameson and the miniaturist Cooper. Nevertheless his principal imitators and successors were like himself foreigners settled in London; the German Kneller and especially the Dutchman, Van der Faes who became in England Sir Peter Lely (1617–80). Not until William Hogarth (1697–1764) do we find a painter truly English, indeed violently so. Van Dyck was the father of the English School and set before it an aristocratic ideal: Hogarth was a printer's son, uneducated but a curious observer of men and manners, who with his frank, robust personality and vigorous technique brought strength to the

stripling's grace. His first works date from 1730. For rather more than a century England was to see a brilliant succession of geniuses, Reynolds, Gainsborough, Lawrence, Constable and Turner, responding to her highest aspirations. No country has had so exclusive and strongly marked a love of the portrait. England and Holland alike were deprived of religious painting by the Reformation, and mythology met with no better fate. Scarcely any decorative painting is found and what little survives is mediocre. Holland compensated by inventing the small genre picture, street scene or interior which she brought to an unheard-of pitch of refinement. But England practised genre painting only from the beginning of the 19th century, in imitation, moreover, of the Dutch, though diluted with sentimentality and humour in the little School of anecdotal painters, Newton, Leslie, Morland, Wilkie and Mulready. The three last named are the best, by reason of their preference for rustic scenes combined with landscape.

Now if portrait painting is one of the glories of English art, landscape is another; in both directions it rose to supreme heights. Nevertheless the current of anecdotal and sentimental painting, in spite of the many ways in which it is opposed to a strong and healthy conception of art, is not so artificial in England as it would be elsewhere, in France for example. In England this sentimentality, humour, and even this rather theatrical setting interest us, not only because the artists who made themselves its interpreters were not without real pictorial qualities, but above all because we see in the very spirit, however open to criticism, of their little pictures, a sincerity springing from the depths of the national temperament and an inheritance, emasculated but indubitable, of the great Hogarth.

The third characteristic of the English School is the moral strain emanating from the old Puritan tradition. It sometimes favours a conception of art closely akin to that of the novel, which from the 18th century onwards is so living and original a part of English literature. Sometimes it leans towards the pamphlet, which is, moreover, often one of the forms of the English novel, or else towards caricature; sometimes it inspires visions by turn angelic and apocalyptic, but always with a profound moral aim; and, finally, it sometimes results in movement which is to all appearances entirely poetic, like that of the Pre-Raphaelites, but with a poetry that is more literary than plastic and in which the idea of purification is applied almost as much to the intentions of art as to its specific processes and sensible effects.

TURNER AND BOUCHER

"The Grand Canal, Venice" by Joseph Mallord William Turner (1775–1851), English. Metropolitan Museum of Art
"The Toilet of Venus" by François Boucher (1703–70), French. Metropolitan Museum of Art, New York

It must not be forgotten that in Protestant England preaching is not, as in the Latin countries, confined to the priests and the churches. England is a country in which at all times and in all places it is every man's duty to lecture his neighbour and preach the Gospel to him. In one or other of its forms, unknown elsewhere and representing all that is most English in English temperament, this spirit alternating between utilitarian moralism and poetic fantasy has produced two men incontestably original in their force and singularity and quite unparalleled elsewhere: Hogarth and Blake.

Hogarth and Reynolds.—Hogarth's case is a strange one. The famous series of paintings, *The Harlot's Progress* (1732), *The Rake's Progress* (1735), and *Marriage à la Mode* (1745), are pictorial moralities of a kind which seems to us completely outside the domain of art; for Hogarth considerations of morality count infinitely more than those of art and beauty. He himself tells us he creates "painted comedy" and considers it as a work "of public utility." His morality is founded on good sturdy practical truths and is not stirred by any breath of heroism, but he imbues it all with such verve, such powerful vitality, he parades and sets in motion before us such a gallery of types, of characters whose blatant truthfulness hits us in the eye, that all criticism is silenced and reservations of the fastidious melt away.

This auto-didactic personage, disdainful of all culture, this Englishman who desired to be nothing more, was not without influence on the most cultured, refined, intelligent, learned and cosmopolitan of the great English painters, the instigator and first president of the Royal Academy, a great amateur and collector and perfect gentleman, and author of remarkable writings on art—Sir Joshua Reynolds (1723–92). It is impossible to imagine a greater contrast between two men and their works; but it may be said that Reynolds was, in his fashion, the legitimate heir of Hogarth, not of Hogarth the moralist and satirist, but Hogarth the portrait-painter. The author of *Marriage à la Mode* and *The Shrimp Girl* gave with his strong rough hands the decisive impetus to the national temperament. But what the original School thus created still needed was learning, taste and elegance to raise it to the level of its elder rivals. This youngest born had a long leeway to make up and Reynolds was the man predestined to assist it. He succeeded in giving his country's highest aspirations a mode of expression hitherto undreamed of in its perfection, a feat achieved by enabling English art to profit by the treasures of experience accumulated during centuries by the other Schools.

Reynolds was never a pupil of Hogarth's, but certainly owes more to him than to the estimable Thomas Hudson (1701–79), his official master, who has no other title to fame. But his debt to the great masters of the past, Titian, Rembrandt, and even Raphael, Michelangelo and the Bolognese, not to mention Rubens and Van Dyck, is still greater. He studied them not as an amateur but as a craftsman and student of aesthetics, in order to assimilate everything in their genius and technique which might help him to endow his country with an art worthy of the other glories of England. In his writings, he evolved a doctrine of imitation, a fact with which he has sometimes been reproached, but wrongly so, since he succeeded—without perceptible effort—in making his borrowings his own and giving to a composite creation a homogeneous, personal and national character. His best paintings do not resemble the ceremonial portraits, painted according to formula yet imposing and magnificent, in which the French excel. The supremely aristocratic quality of his art was to endue all the luxury and elegance with an air of familiarity, of pleasant ease and romance. One day this man of learning seems to have forgotten all his calculations and abandoned himself to inspiration which created a masterpiece of poetic spontaneity, one of the most perfect paintings in which a great artist has enshrined his dream of woman, *Nelly O'Brien*.

Gainsborough and Wilson.—Thomas Gainsborough (1727–88), four years younger than Reynolds, rivalled him in fame. He had nothing of the theorist, the teacher, the leader of a school, he never thought of combining in his art skillful borrowings from the greatest artists of various foreign schools. Unlike Reynolds he never left England and after several years of apprenticeship in London passed the greater part of his life successively at Sudbury, Ipswich and Bath.

Gainsborough is not an impeccable draughtsman, his compositions are not skillfully balanced like those of Reynolds, his figures often seem disposed haphazard on the canvas. But he has charm. He is a poet, and a poet by instinct, quivering with sensitiveness, capricious and fantastic but always natural. Although he painted some good portraits of men he is, *par excellence*, the painter of women and children. A profound admirer of Van Dyck he took him for model; but this admiration does not detract from his originality, which has a unique quality of seductiveness. On Van Dyck's themes—such as that of the boy clad in costly satin, with the woman's face, long and

delicate in its aristocratic grace—he composed entirely new variations, a word here employed in all the fullness of sense attributed to it by musicians. For there is music of the sweetest, most winning, most subtle kind in Gainsborough's best canvases. Almost inadvertently and with no thought except to satisfy his love of the country he is the veritable creator of the great English School of landscape painters, no less a source of glory to their native land than are her painters of portraits.

England had long shown a great love of natural beauty. Her connoisseurs had collected in their London salons and the galleries of their country houses the works of Ruysdael, Cuyp, Canaletto, Guardi, Claude; but it was not without good reason that no work bearing an English signature was ever seen there. It was still in imitation of Canaletto that Samuel Scott, the companion of Hogarth, painted his views of London, so precious as historical records. He was one of the founders of that Society of Water-Colour Painters which was to have such important developments. The real creators of English landscape, however, are Wilson and Gainsborough. Richard Wilson (1714–82) took to landscape somewhat late, having first devoted himself with success to the portrait, whereas Gainsborough, on the contrary, started as a landscape painter. If, therefore, there were a difference of date it would tend to confirm the priority of the younger man. It was at Rome, where he lived for six years, that, encouraged by Zuccarelli and Joseph Vernet, Wilson painted his first landscapes. Having returned to England he pursued his career as a landscape painter in the Roman style, sometimes interrupting his reminiscences of Italy to paint the beauties of Wales, where he was born. In spite of a certain monotony, we must concede to Wilson's works the charm of noble serenity, especially when his wide skies shed a limpid light upon the waters of a lake surrounded by the harmonious lines of mountains. Gainsborough also began by imitating the Dutch when he painted Harwich Harbour or the country around Sudbury. But from the start he announced much more clearly than Wilson the road to be followed by English landscape. His canvases, painted between the ages of 20 and 25, already herald Constable's earliest works. His *Watering Place* and *Return from the Market* show, together with a truth to nature altogether new at that time, a rustic poetry and a sort of moving sweetness drawn from the depths of his nature.

The Landscape Painters.—After Gainsborough and Wilson, there is no lack of landscape painters in England. The Scotchman Nasmyth (1758–

1840) and Thomas Barker of Bath (1769–1847) deserve mention; John Crome, called "Old Crome" (1769–1821) is an artist of quite different calibre. Except for the journey to Paris in 1815, from which he brought back a work of great beauty, the *Boulevard des Italiens*, he never left his native county of Norfolk. He is the glory of Norwich which on his account gave its name to the School responsible for a new conception of landscape which was to be, with a few modifications, that of the 19th century, both in England and abroad.

Of Crome's pupils, Cotman, Stark and Vincent, who continued to shed lustre on the Norwich School, the most gifted is Cotman. Simultaneously with Thomas Girtin and Cozens he brought about the revival of that water-colour painting which has assumed in England the character of a national institution.

During this time, three men, working on very diverse lines, made themselves felt as far more original personalities. Two of these were geniuses, Constable (1776–1837) and Turner (1775–1851) and the third a charming painter and delicious colourist, Bonington (1802–28) who should have gone very far had he lived.

Constable.—John Constable is the first English landscape painter to ask no lessons from the Dutch. He is rather indebted to the landscapes of Rubens, but his real model was Gainsborough, whose landscapes, with great trees planted in well-balanced masses on land sloping upwards towards the frame, have a rhythm often found in Rubens. His originality does not lie in choice of subjects, which frequently repeat themes beloved by Gainsborough. Nevertheless, Constable seems really to belong to another century; he ushers in a new era and this difference results at once from technique and feeling. Excepting the Frenchman, Desportes, who 100 years before painted the fragmentary studies to which attention has only recently been drawn, Constable is the first landscape painter to consider as a primary and essential task the sketch made direct from nature at a single sitting, an idea which contains in germ a great part of the destinies of the modern landscape, and even perhaps, in a more general way, of modern painting. It is this momentary impression—of all things the most irreducible and individual, the least susceptible of voluntary reproduction—which, contained in this sketch like a rare perfume in a sealed vase, will be the soul of the future picture. Working at leisure upon the large canvas the artist's aim will be to enrich and com-

plete the sketch while retaining its pristine freshness. These are the two processes to which Constable devoted himself, discovering the exuberant abundance of life in the simplest country places where there is a sky across which the white or grey clouds hasten, where trees rustle their innumerable leaves and waters glide between tall weeds starred with dewdrops and flecks of light; and, to express all these primitive and eternal things which enchant him, he has the palette of a creative colourist and a technique of vivid hatchings heralding that of the French Impressionists. He audaciously and frankly introduced green into painting, the green of lush meadows, the green of summer foliage, all the greens which, until then, painters had refused to see except through bluish, yellow, or more often brown glasses.

Constable's technique and particularly his method of securing the freshness and intensity of his greens by the juxtaposition of multifarious tones were a revelation to Delacroix, as is evidenced by his *Journal* and *Correspondence*. After seeing the works of the illustrious English landscapist he repainted, it is said, the whole background of his great canvas *Le Massacre de Scio*. Of great landscapists who occupy so important a place in 19th century art Corot was, I believe, the only one to escape the influence of Constable. All the others are more or less direct descendants of the master of East Bergholt.

Bonington.—Bonington who spent in France the most part of his too short life is to a still more marked degree another connecting link between England and France. He painted watercolours which are little masterpieces of brilliance and limpidity, and oil-paintings no less attractive. He became a disciple of the budding French romanticism with a grace, fantasy and freshness of colouring all his own, and in some few landscapes such as the *Parterre d'Eau à Versailles* and the *Vue d'une Côte Normande* (Louvre), he shows a breadth of vision and a sureness of touch foreshadowing the greatness he might have achieved had he not died at the age of 26.

Turner.—At 15, Turner was already exhibiting a *View of Lambeth*. He soon acquired the reputation of an immensely clever watercolourist. A disciple of Girtin and Cozens, he showed in his choice and presentation of theme a picturesque imagination which seemed to mark him out for a brilliant career as an illustrator. He travelled, first in his native land and then on several occasions in France, the Rhine Valley, Switzerland and Italy. He soon began to look beyond illustration, however; or rather, even in works

in which we are tempted to see no more than picturesque imagination there appears his dominant and guiding ideal of lyric landscape. His choice of a single master from the past is an eloquent witness, for he studied profoundly such canvases of Claude as he could find in England, copying and imitating them with a marvellous degree of perfection. His cult for the great painter of the *Ports de Mer* never failed. He desired his *Sun Rising through Vapour* and *Dido building Carthage* to be placed in the National Gallery side by side with two of Claude's masterpieces; and there we may still see them and judge how legitimate was this proud and splendid homage.

It was only, and this is worthy of note, in 1819 that Turner went to Italy, to go again in 1829 and 1840. I will not say that these journeys served no purpose, for certainly Turner experienced emotions and found subjects for reverie which he later translated in terms of his own genius into symphonies of light and colour. But, except for his output of illustrations which were much and most deservedly admired, we wonder whether this great rover, this creator of lofty scenes, this romantic singer of classical lands, might not have found, in his unaided imagination, all that he needed to build those visions which are the strangest and most beautiful part of his work, that which, in spite of the faults inevitable in so novel an enterprise, made the name of Joseph Mallord William Turner famous above all others of his nation. To create the wondrous gleam of changing rainbow colour in his skies, would it not have sufficed him to dream before the mother-of-pearl of a shell or the changing fires of an opal? and did he need to wander so far to evoke beneath Italian names the azure waves of Shakespeare's sea which laps Bohemia's coasts or that legendary land which knows no other sceptre but Queen Mab's?

The logic of reason does not count for this northern imagination. But no Latin, I believe, has had, or ever will have, that other logic, to him almost monstrous, of the Englishman consumed by a solitary and royal dream, indefinable and full of marvels, and who, thus possessed, does not distinguish reality or life, even his own, from the pictures he creates, to reflect at least some traces of the dream. The dream of the Latin, be he Venetian or French, is one of happiness, at once heroic and human. Ardour is tempered with melancholy, as shadow strives with light. Melancholy, even as it appears in the enigmatic and profound creation of Albrecht Dürer, finds no home in Turner's protean fairyland; what place could it have in a cosmic

dream? Humanity does not appear there, except perhaps as stage characters at whom we hardly glance. Compare his *Polyphemus*, one of his most admirable masterpieces, with Poussin's *Polyphème*. Turner's picture fascinates us and yet we think of nothing precise, nothing human; only unforgettable colours and phantoms lay hold on our imaginations. Humanity really only inspires him when linked with the idea of death, but strange death, a lyrical dissolution—like the finale of an opera.

Blake.—The England of that day had also other visionaries; none was comparable to Turner as a craftsman. Heinrich Füssli, a Swiss of Zurich, known in London as Fuseli (1741–1825) was a writer and painter who belonged by his life, work and successes to the English School. He pursued the painting of fantasies with an uninspired brush and a coldly complicated imagination. John Martin (1789–1854) illustrated *Paradise Lost* and shows, perhaps, more talent in mezzotints than in painting.

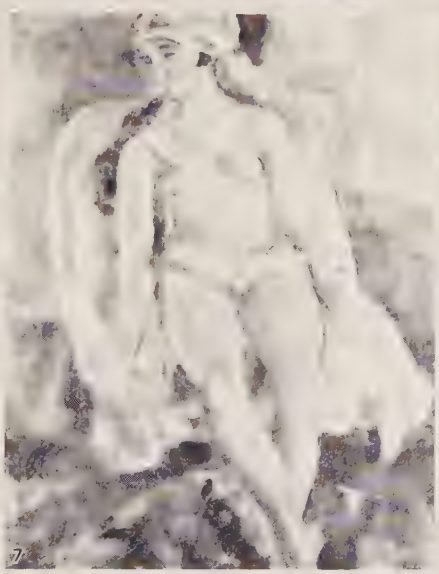
William Blake (1757–1827), poet, draughtsman, engraver and painter, was similar in his preoccupations and his work is made up of the same elements—Gothic art, Germanic reverie, the Bible, Milton and Shakespeare, to which were added Dante and a certain taste for linear design, which, resembling a geometrical diagram, relates him, through Flaxman, to the great classical movement inspired by Winckelmann and propagated by David. This is the sole point of contact discernible between the Classicism of David and English art, and how fugitive and indirect it is, how different in spirit! Blake is the most mystic of the English painters, perhaps the only true mystic who existed at that time amongst painters the world over. He was ingenious and his inner imaginations and interpretations of the ancient and modern poets reveal as true and candid a spirit as the title of his first work—poems composed, illustrated and set to music by himself, the "Songs of Innocence" and "Songs of Experience." But he achieved grandeur, power and profundity, especially in certain tempera paintings such as his *Spirit of Pitt guiding Behemoth.*

Portraiture.—Side by side with isolated figures such as Turner and Blake, flourished the second generation of portrait-painters, Romney (1734–1802), Hoppner (1758–1810), Raeburn (1756–1823), all excellent painters whom only the unique glory of Reynolds and Gainsborough obliges us to relegate to the second rank. The first has left us numerous and impassioned pictures of the celebrated Lady Hamilton and displayed talent and distinction in his

family groups. The pictures of young men and maidens painted by Hoppner are full of charm and refinement. Raeburn's colour is rich and warm, and his touch broad and vigorous; he has the gift of posing his sitters with decision and really possesses some of the attributes of a great painter. We should also mention Beechey (1753–1839), a skillful technician, but more commonplace. At this happy moment everyone in England painted good portraits, even the historical painters whose heavy compositions, once so fashionable, now appear to us so poor and uninteresting. Amongst these were Benjamin West (1738–1820), Reynolds' successor in the presidency of the Royal Academy, and Opie (1761–1807). John Russell (1745–1806) is the pastellist of this school.

Downman (1750–1824) with his coloured crayon drawings stands midway between the pastel and the miniature. Are there not, however, certain affinities between these two genres? In France, too, the miniature was revived at the height of the vogue for pastel. England had numbered excellent miniaturists in Holbein's day and later in Hilliard and Oliver. The success of Richard Cosway (*c.* 1742–1821) was unprecedented in this type of art and spread wellnigh throughout Europe. Even in Paris fair ladies hesitated and wondered which would the more skillfully flatter them, the Englishman with his misty atmosphere or the witty Frenchman, Isabey.

Lawrence (1769–1830) was the painter of kings, of princes, of great diplomats and generals; the Pope himself sat to him. All these are presented in large full-dress portraits painted with sovereign verve and elegance. Lawrence was an important figure at Aix-la-Chapelle and at Vienna during the famous congresses which settled the fate of Europe after the downfall of Napoleon. The "Holy Alliance" is mirrored in the four and twenty canvases which adorn the walls of Windsor Castle—a collection of official portraits forming a unique historical document. There is, moreover, in Lawrence's work something more than a mere caprice of fashion. His success was greater than that of Reynolds; though he had not the thoughtful learning and the rich and refined imagination of his more illustrious predecessor he excelled him in facility. At the age of ten he was already a portraitist. Before his 22nd year he had painted the ravishing full-length portrait of Miss Farren, the future Countess of Derby. Lawrence at once leapt into fame, becoming an associate of the Royal Academy and a favourite of the king. Henceforth he lavished on his portraits, and especially on his portraits of



BY COURTESY OF (1, 3, 5, 6, 7) THE REINHARDT GALLERIES, (2) THE PHILLIPS MEMORIAL GALLERY; FROM (4, 8) THE CHESTER DALE COLLECTION

EXAMPLES OF MODERN EUROPEAN PAINTING

1. "Figure in an Interior" by Henri Matisse (1869–). One of the leading members of the Post-impressionist group in France
2. "Early Spring" by Pierre Bonnard (1867–). French
3. "Les Amoureux" by Pablo Picasso (1881–). Spanish
4. "The Mother" by Pablo Picasso
5. "Portrait of a Girl" by Amédéo Modigliani (1887–1920). Italian
6. "Landscape with Figures" by Charles Dufresne. Contemporary, French
7. "Girl in Pink" by Jules Pascin (1885–). French
8. "The Matador" by Ignacio Zuloaga (1870–). Spanish

BY COURTESY OF (1, 8) THE PHILLIPS MEMORIAL GALLERY, (2) THE DEPARTMENT OF FINE ARTS, BROOKLYN MUSEUM, (5, 6) THE TATE GALLERY, (7) THE MUSEUM OF FINE ARTS, BOSTON, (9) M. PAUL CASSIRER, (10) THE REINHARDT GALLERIES; FROM (4) THE PRIVATE COLLECTION OF N. E. MONTROSS

WORK OF MODERN EUROPEAN AND AMERICAN PAINTERS

1. "Landscape in Southern France" by André Derain (1880–1916), French
2. "Every Saturday" by Arthur B. Davies (1862–1928), American
3. "Tormore" by Rockwell Kent (1882–), American
4. "The Way of the Cross" by Albert P. Ryder (1847–1917), American
5. "The Earring" by Ambrose McEvoy (1878–1927), English
6. "Ennui" by Richard Walter Sickert (1860–), English
7. "Emma and her Children" by George Bellows (1882–1925), American
8. "Intimacy" by Jean Edouard Vuillard (1868–), French
9. "Portrait of Dr. Schwarzenwald" by Oskar Kokoschka (1886– Austrian
10. "Rue d'Alésia" by Maurice Utrillo (1885–), French

women, his facility of execution, his fluid touch, his rich and always highly distinguished colour, his talent for depicting the pearly bloom of flesh, the sparkle of bright eyes, the moist quiver of parted lips, the light softness of muslins, the gleam of silks and of velvets. He displays just as much coquetry in his painting as any fair lady with her airs and graces, cosmetics, powder, pearls and diamonds. The two coquetries seem to have made an alliance for our pleasure. There is superficiality and artifice, but artifice handled with such vitality and verve becomes second nature. It is none the less true that the painter of George IV. and his court can lay claim at a critical moment to a very important influence on the destinies of painting, not so much, moreover, in his own country as in France and through France to the whole world. When Delacroix came to London he was seeking, as Géricault had already sought some years before, to fight against the systematic desiccation of the school of David. Lawrence showed him that by a return to harmony, richness of colouring and beauty of touch founded on the example of the great masters of the past, it was possible to create a modern art full of vigour and capable of every expression. Thus Lawrence stimulated the energies of French painting at least as efficaciously and opportunely as Constable. Later, in France, England or elsewhere, every time that the need was felt of a supple and brilliant execution to express the quality of life, it was more or less consciously to Lawrence that men turned.

The pre-Raphaelites.—After this period, during which English painting sheds its lustre over a great part of the world, we see England withdraw within herself in an effort, very praiseworthy in the loftiness and purity of its intentions, but, in spite of a few incontestable talents, very slight in its results and adding little to the treasures of universal art. This movement must nevertheless have responded to some general spiritual need, for it is impossible to deny the sentimental and intellectual analogies which produced Boecklin in Germany, Gustave Moreau in France and the pre-Raphaelites in England. To a certain extent it may be said that pre-Raphaelitism is a continuation and transformation of the idealist movement, fantastic and mystic by turns, which produced at the beginning of the century Fuseli and Blake. Thomas Stothard (1755–1834), with his pictures from Shakespeare and Chaucer, painted in a style imitated to some extent from mediaeval illuminations, continued this movement in his own way. A little later Ford Madox Brown (1821–93) painted his first Gothic pictures filled with an arid

precision, a scrupulous attention to minute detail, a harsh colouring, in a word almost everything which was to become the rule in pre-Raphaelitism. In 1848 the new School found its name; we should rather say the new "Brotherhood," for under the influence of John Ruskin—an imperious aesthetician with a passion for French cathedrals and the quattrocento Italians, a poet in his way but impregnated with the spirit of puritan asceticism—the group assumed an almost religious character and each of its members had to append to his signature the initials P.R.B. ("Pre-Raphaelite Brotherhood"). Their intention was to react against the facile frivolity of the Lawrence tradition in art, but they traced its decadence farther back to the remote effect of the academic style for which Raphael himself has to be the first to answer. There must be a return to the simplicity of the Primitives and a pious copying of nature. In spite of all this naïveté to which they ardently aspired, the works of the pre-Raphaelites are everywhere filled with artificiality—and an artificiality more literary than plastic. This is not surprising, since from the start the new school was influenced by two men of letters, the critic Ruskin and Dante Gabriel Rossetti, who was poet and journalist before becoming a painter, and always pursued his two callings simultaneously. It was a singular fellowship which united an enthusiastic doctrinaire as uncompromising as Cromwell's Roundheads with the son of an Italian revolutionary who had taken refuge in London, a man ambitious, reckless, voluptuous, subtle and uncertain. The miracle is that from these opposing elements sprang an art profoundly English in character, and it is this which makes us to some extent indulgent of its shortcomings. The group included Holman Hunt (1827–1910), Sir John Millais (1829–96), and Burne-Jones (1833–98).

George Frederick Watts (1818–1904) who was older than the first pre-Raphaelites, and even than Ford Madox Brown, and who outlived for a considerable time the youngest disciples of the Brotherhood, had a career parallel to theirs but made no pretence of restoring the naïve and scrupulous technique of the Primitives. His portraits are the best part of his work. Leighton (1830–96) and an anglicized Dutchman, Alma-Tadema (1836–1912), retain, on the other hand, some of the careful precision of the pre-Raphaelites. While Burne-Jones was still painting his reveries, other artists were attracted by new currents of thought. Breaths of outer air were gradually changing the English atmosphere, wafted from realism, from French impressionism, and also from America. They found in England

those qualities of reality and brilliance which an intervening period of idealism had for a time striven to consign to oblivion.

AMERICAN SCHOOL

PAINTING in the American Colonies reflected generally the portrait styles in the mother countries, though with a tang of provinciality. In the late seventeenth and early eighteenth centuries the Dutch colony of New Amsterdam (New York) had its Jan Strycker and its painter families Duyckinck and Van der Lyn. Before 1730 Gustavus Hesselius, a Swede, was painting in Maryland and Jeremiah Theüs, a Swiss, was at work in South Carolina. Peter Pelham and John Smibert came from England, and in the second quarter of the eighteenth century were painting dour portraits in Boston. These two "limners" were succeeded by Joseph Blackburn. Jeremiah Feke, a native American, realized his forms more solidly and with greater originality.

Another native American, John Singleton Copley (1737–1815), working in Boston, was responsible for the finest painting produced in the American colonies. His portraits are racy, original, decidedly un-European in conception.

Benjamin West (1738–1820), another important figure in the history of American painting, settled in London in 1763 and there helped to mould the styles of two generations of American painters. Among these were Charles Willson Peale, John Trumbull, John Vanderlyn, Washington Allston, Samuel F. B. Morse and Rembrandt Peale. Some of their portraits have decided merit (*e.g.*, Morse's *Lafayette*, in the City Hall, New York), but their pretentious historical pictures were generally unsuccessful. An exception is Vanderlyn's *Ariadne*, one of the finest achievements in American figure painting.

Almost a generation older than these painters but younger than West was the portrait-painter Gilbert Stuart (1755–1828), who went to England in 1775 and returned to America after seventeen years. In London he appears to have spent some years in West's studio and to have been influenced by Gainsborough's work. Returned to America his style becomes highly individual, and his portraits, polite in spirit, are deft in handling and fresh in colour, the flesh having an extraordinary silvery beauty.

Other popular portrait-painters were Thomas Sully (1783–1872) and John Neagle (1799–1865) in Philadelphia, and Henry Inman (1801–1846) in New York City. Sully's fluent style is based on Lawrence but he developed his own colour and handling.

Landscape painting, which became an important expression of the mild, poetic idealism of America, began about 1830 with the drab work of the indigenous Hudson River School. Out of this movement came George Inness (1825–1894). His early landscapes have a classic spaciousness which gradually gives way to a formless but effective resonance. Another painter of vague, subjective landscapes, and figures as well, was George Fuller. Others were William Morris Hunt, Elihu Vedder, John La Farge, and somewhat later Frank Duveneck and William M. Chase.

Picturesque James A. McNeill Whistler (1834–1903) went to Paris as a young man and soon settled in London. He was influenced by Courbet and Fantin-Latour but especially by Japanese colour-prints. His paintings transform people and familiar scenes into colour harmonies of exquisite subtlety. Such portraits as those of his mother and Thomas Carlyle are masterpieces.

Another distinguished painter was the thoroughly American Winslow Homer (1836–1910). He is concerned with life in the open, especially with the sea, and his watercolours of such subjects constitute the most powerful expression in American painting.

Thomas Eakins (1844–1916) is another strong personality. His portrait subjects and figures are observed with superb scientific self-discipline, but there is a forbidding renunciation of sensuous appeal. His temperamental opposite is Albert P. Ryder (1847–1917) who escapes from dingy actuality into dreams. The nineteenth century closes on the work of the thoroughly expatriate Mary Cassatt; of Childe Hassam, exponent of crisp impressionism; Arthur B. Davies, dreamer of beguiling dreams; and the famous John Singer Sargent (1856–1925) whose precocious bravura astonished the Anglo-Saxon world.

FRENCH SCHOOL: XIXTH CENTURY

In France the reaction against the excessive rigidity of the classical dogmatism of David was begun by Prud'hon (1758–1823), who saved for posterity

the precious treasure of that French tradition which the Davidian revolution had proscribed. He was not influenced, or only in a slight degree, by David's ascendancy, but he sincerely shared David's enthusiasm for antiquity, loving it as an elegiac poet—not as an archaeologist or theorist—modestly and without pedantry, and appreciating it through the medium of his own sensibility without ceasing to be a man of his own time. He evoked the antique in his charming drawings, in his allegorical compositions and even in his portraits of women. Delacroix has devoted to him one of his best writings, and with justice for Prud'hon, before Gros and Géricault had prepared the anti-Davidian reaction which, thanks to the genius of the author of the *Massacre de Scio* and of the *Barricade*, restored in France the true principles of the fine art of painting, flexibility in composition, charm of touch and richness and harmony in colour.

The pupils of David were in general marked with an indelible stamp. Some knew how to retain, in one way or another, part of their freedom. Gérard (1770–1837) in his allegorical or mythological compositions does not escape academic frigidity. But when he painted his celebrated picture, *Amour et Psyché*, he added a pure and elegant grace entirely his own. This grace forms the value of his portraits which constitute his best work, especially his portraits of women. Gros (1771–1835) has a stronger personality, the gifts of an executant, a sense of drama and an aptitude for expressing it by composition and colour. In the *Pestiférés de Jaffa* and the *Bataille d'Eylau* he showed himself as the authentic forerunner of romanticism and of Delacroix. But a strange return of fidelity to the teaching of David paralyzed his natural impulses in the second part of his career.

Géricault (1791–1824), who had the makings of a great artist, was alone capable of finding in David the solid basis of a classic art, and infusing this with passion and life. Unfortunately he died prematurely. *Le Radeau de la Méduse* (1819) proves that he would have been capable of the highest achievements and the boldest efforts. At once Romanticist and realist and always impelled by a lofty inspiration he must be acknowledged as the first exponent of modern painting in France.

These three artists have one common merit, that of having understood and encouraged from his earliest efforts Eugène Delacroix (1798–1863). Géricault was his senior only by seven years. Through his personality and character as well as by his example, he exerted a strong and fertile influence

on his young friend. Delacroix was 20 years old when Géricault composed his *Radeau de la Méduse*. A few years later he deplored as a public calamity the death of the heroic youth. Delacroix learned much from Géricault, and forfeited nothing of his own nature, which was entirely different. He is no less passionate, he is even more stormy; but his passion is less physical, its springs are more lofty and complex. He possessed an advantage accorded to few men in the history of art, that of being a great thinker as well as a great painter. And, what is still rarer, the special bent of his intelligence predisposed him to critical analysis and psychological introspection, that is to say, to intellectual operations which have no essential relationship with the artistic genius. He was not content, like the majority of his predecessors, Reynolds for example, to publish art treatises showing sense and wisdom. Neither was he content to frequent the salons of his time as a brilliant conversationalist. He left behind him a book, his *Journal*, which was at more or less regular intervals the confidante of his thoughts. It is only a series of fragments of which many are made up of careless or unfinished phrases. Nevertheless, this book, unique in being the work of a painter and of a great painter, connects Delacroix the writer with perhaps the most typically French of the intellectual glories of France, the line of psychologists and moralists from Montaigne to Stendhal.

There was in France almost at the same time another privileged person, another of these *favoris de l'Éternel*, as Delacroix himself calls them, who also combined in himself the apparently irreconcilable tendencies of the critical mind and the creative imagination. This was Baudelaire, and by a rare coincidence it was Baudelaire who first understood and, in the masterpiece of art criticism of the century, explained the genius of Delacroix.

The rivalry of Ingres and Delacroix, and the battles waged round romanticism fill practically the whole of the first part of the 19th century. The champions of Davidian classicism claimed to defend order, and accused the romanticists of introducing anarchy and revolution into art. In reality, romanticism, taking the word in its widest sense, prevailed everywhere in the atmosphere of the time, as an aspiration to liberty, poetry and lyricism. There is romanticism in Ingres himself. As for Delacroix he always repudiated any claim to being the head of a School and liked to pose as a pure classic. And he was right. There is only one good form of romanticism, the psychological romanticism which infuses the artist's personality in its

most intimate, emotional and secret aspect into his work. Delacroix embodies in himself the whole of romanticism in painting, with its vital principle. But he had no liking either for painters or men of letters who paraded romanticism. Seen as a whole his work is strong and sound, notwithstanding his tragic sadness, because it aims at great objectives and uses the most rational and efficacious means to attain them. In short, it happened by good fortune that the two men, whose influence was to succeed that of David, the one more instinctive and more enamoured of form, the other more intellectual and more preoccupied with dramatic expression, were champions of order, deserving each in their own way the name of classic. One may even say that, in spite of appearances and of what the contemporaries really believed, the more classic of the two was the one who was in turn acclaimed and scorned as the leader of triumphant revolution.

Twenty years older than Delacroix, Ingres (1780–1867) at first seemed destined to continue brilliantly the work of his master David both in portrait and historical painting. Ingres, however, soon emancipated himself. He was only 25 or 26 when he painted in 1805 and 1806 the *Rivière* portraits (Louvre), and that of *La Belle Zélie* (Rouen). These show an original talent and a taste for composition not without some mannerism, but the mannerism is full of charm, and the refinement of undulating lines is as far removed as possible from the simple and slightly rough realism which is the strength of David's portraits. His contemporary opponents were not deceived; they were attacking archaic and singular taste when they dubbed him "Gothic" and "Chinese." The sculptor, Préault, celebrated for his witty sayings, called him a "Chinaman lost in Athens."

We still perceive eccentricity in some of the most beautiful of Ingres' works. A pedant, seeing the back of the *Grande Odalisque*, the neck and arm of Thetis in the picture of the Aix Museum, *Jupiter et Thétis*, the neck of Angélique in the Louvre picture, where the fair victim is rescued by Roger, and various exaggerations of form in the *Bain Turc* would point to this incomparable draughtsman's faults. But are not these merely the means by which a great and extremely sensitive artist interprets his passion for the beautiful female form? When he wants to group a large number of persons in a monumental work as in *L'Apothéose d'Homère*, *le Martyre de Saint Symphorien* and *L'Age d'Or*, Ingres never attained the ease, the suppleness, the life, the unity which we admire in the magnificent decorative composi-

tions of Delacroix. He proceeds by accumulation and juxtaposition. On the other hand he has an impeccable sureness, original taste, a fertile and appropriate invention in the pictures where only two or three figures appear, and even more in those where he shows us, standing or reclining, a single effigy of the female figure which was the enchantment and sweet torment of his whole life. The *Grande Baigneuse*, the *Grande Odalisque*, the *Vénus Anadyomène* and *La Source* are unique works in French art not unworthy of being compared with the most radiant daughters of Italian imagination.

On the other hand it is generally in the relationship of several figures, in other words in drama, that Delacroix finds the natural and striking expression of his ideas. His work is an immense and multiform poem, at once lyrical and dramatic, on the passions, the violent and murderous passions which fascinate, dominate and rend humanity. In the elaboration and execution of the pages of this poem, Delacroix does not forego any of his faculties as a man and an artist of vast intelligence standing on a level with the thoughts of the greatest in history, legend and poetry, but he makes use of a feverish imagination always controlled by lucid reasoning and cool will-power, of expressive and life-like drawing, strong and subtle colour, sometimes composing a bitter harmony, sometimes overcast by that "sulphurous" note, already observed by contemporaries, producing an atmosphere of storm, supplication and anguish. Passion, movement and drama must not be supposed to engender disorder. With Delacroix as with Rubens, there hovers over the saddest representations, over tumults, horrors and massacre, a kind of serenity which is the sign of art itself and the mark of a mind master of its subject.

Delacroix, who hardly ever painted isolated figures, did paint some portraits of friends. The best of his works of this kind is the fine portrait that he made of himself because he knew himself better than he knew others. An ardent docility in the presence of nature explains why Ingres was a great portraitist. The technique which he had developed like an instrument of precision was suited admirably to portrait-painting. He not only renders for us with extraordinary distinctness the appearance of faces, forms and costumes, but by the magic of intuition brings out the intimate secret of the personality, and upon this picture, the accuracy of which will never perhaps be surpassed, he superimposes an intellectual beauty and the value of a general type. Finally, his original effort gained a supreme reward; his best

"MRS. WOLF," BY SIR THOMAS LAWRENCE

Sir Thomas Lawrence (1769–1830) studied at the Royal Academy in London under Sir Joshua Reynolds. Upon Reynolds's death, Lawrence succeeded him as principal painter to the king and as one of the most popular portrait painters of the fashionable world. For the last ten years of his life he was president of the Royal Academy. The portrait of Mrs. Wolf is now in the Art Institute of Chicago

portraits—such as *Bertin l'aîné* and *Madame de Sénones*—having a beautiful sobriety of colour.

The development of landscape is one of the most salient facts in the history of French painting in the 19th century. David himself had secured for landscape painters the recognition of their right of citizenship in official art, and at his initiative what was called "historic landscape" became one of the Sections for the Prix de Rome. But this academic and conventional landscape painting was soon renounced by the young men of the generation born around 1810—Cabat, Rousseau, Dupré, Paul Huet, Millet, Decamps, Flers, Diaz, Troyon, Chintreuil, Daubigny. With unequal merits and varying aspirations they conquered, after many trials, the right to represent nature in all its grandiose or familiar aspects.

Landscape in its natural state was alone to be worthy of modern art, that is to say, a faithful picture of a portion of the country; man should only be admitted in the dress and attitudes of a field labourer. In every direction landscape painters would explore France. Some of them were even hermits confined to their province and unknown in Paris. Such was the Lyonnais Ravier (1814–95), poet of light, singer of the sunsets at Crémieu and Morestel, perhaps the most lyrical and musical of French landscape painters of the period.

As in Holland a man raised himself above his peers by the force of a rational and forceful genius. Rousseau (1812–67) is a French Ruysdael, he is also a romantic Ruysdael who has profited by the lesson of the English and also by the examples of Delacroix. But he had a philosophic mind individual to himself which gives his meticulous works an aspect of austere grandeur. Starting from an almost scientific analysis, Rousseau terminates in generalizations which out of the fringe of a forest, a chaos of rocks, forms a microcosm, mirroring innumerable terrestrial activities.

In spite of appearances Corot (1796–1875) is quite foreign to this group of innovating landscape painters. He was 16 years old when Rousseau was born. The leaders of the new school accorded to their senior all due deference, but they would doubtless have been greatly surprised if it had been revealed to them what posterity would think of Corot, that it would not only admire him as the first landscapist of his time, but would give him a place beside the very greatest. Corot never ceased to believe that one of the finest uses of painting was to compose harmony between the sweep of trees, the

colour of skies, the play of light, and some poetical legend or simply figures.

The position of Corot *vis à vis* the new school of landscape is similar to that of Delacroix in relation to Ingres. Corot is a classic; he is perhaps the most thoroughly French and classic artist among those of the 19th century. Tearing aside the false style of the historic landscape derived from David, Corot links up with the French landscapists of the 18th century, Vernet, Moreau, Hubert Robert; in his mythological or allegorical compositions he gives fresh and ingenuous life to the noble inspirations emanating from Poussin and Claude. Whether they admit it or not, Manet, the impressionists, and all the painters of the subsequent generation who, under the example of Cézanne, reacted in various ways against impressionism, owe tribute to the "bonhomme" Corot; so do those like Puvis de Chavannes.

At the time when landscape attracted to itself free inquirers in large numbers Millet (1814–75) and Daumier (1808–79) had the merit of introducing the representation of contemporary life not in the anecdotic form of the *tableau de genre*—which had existed at several epochs (at that time brilliantly represented by a charming colourist, Eugène Lami (1800–1890) before reaching its apex with Meissonier (1816–91), one of the most prodigious, precious, and impeccable virtuosi of soulless painting)—but with a dignity of which the only earlier examples are found in the work of Chardin and of the brothers Le Nain. No doubt there is in both cases some admixture of the humanitarian mysticism which inspired many generous hearts around the year 1848. Millet sought an epic style in order to paint peasants, their fields, their work, their domestic life; he found it, and that suffices for the glory of a great artist. Having begun with paintings in the romantic fashion very high in tone, he denuded himself gradually, and simplified design and colour, still keeping contact through his studies with this nature which he so religiously loved. He was one of those very rare painters who have brought into the life of art the themes of their inspirations and have created the language without which this inspiration could never have been communicated to the world—a work so difficult that it is not surprising if the execution often is sometimes heavy and dry—in paintings at least, for the drawings are always full of decisiveness and grace. The drawings, watercolours, and etchings of Millet show a quivering sensitiveness. The pictures, always and entirely composed in the studio, are the acts of a considered wish, assisted by a methodically exercised memory. The *Gleaners* is, perhaps, the most finished example of this

naked art, almost poor, deliberately chosen to express in all its primitive force a deep, grave and sincere feeling.

After 1865 the mannerism but not the spirit of his work alters a little, evolving towards more liberty, more suppleness, more cleanness. His pastels multiplied and landscape occupied a larger and larger place. In *Spring* the artist, for the first time, meant not so much to picture a certain site arranged in a certain way but to seize, as the impressionists were to do, an effect of light not yet observed or rendered with so much truth.

Daumier (1808–79) has left us few completed pictures. But they are inspired with such vitality, they are built on a framework of a drawing so expressive and true, the brush handles the colour with such impetuous frenzy that nothing is left to be desired in these powerful sketches. It was after 1848 that Daumier made his début as painter. He is more essentially a painter than Millet, and his technique more akin to Decamps (1803–1860), whom he admired but who is now neglected because of the tiring and deceiving virtuosity of his *genre* pictures. But it is not without reason that the painter of the *Défaite des Cimbres* has obtained the esteem of two judges such as Daumier and Delacroix. Daumier is not rustic; he is the "man about town." He was curious about all who lived there, of all he saw, of all that was said, and all that was done there. He was perhaps the first, in the 19th century, to explore as a painter the strange world of the theatre, where the ridiculous, the chimerical and the marvellous rub elbows, in the midst of passions and illusions. His masterpiece in this *genre*, the *Drame*, displays the double spectacle played on the stage and in the hall. Daumier is among those painters who are always ready to paint and who can accommodate themselves to any subject. There is nothing strained, nor forced in Daumier. He struck out several of the paths which painting was to follow, and though he may not have had any direct influence on Manet, Degas and Lautrec we can see the connecting link.

Impressionism (*q.v.*) in the following period, corresponds to the great upheaval of Romanticism, whose ebb and flow fills the first part of the 19th century. The former, moreover, was merely the culmination of a movement which began almost on the morrow of victory of Romanticism—about 1845.

Gustave Courbet (1819–77) far from breaking with the past did not appear in his early works to be destined for any other vocation than the practice of a large, robust and rich manner of painting after the example of the

masters. Such endowments could not but oppose him to the poor and adulterated style of Paul Delaroche's imitators. Thomas Couture (1815–79) came to the fore about the same time with similar qualifications. But his example shows that the fairest physical gifts do not suffice to make a great painter: Art, as Leonardo da Vinci said, is *cosa mentale*. If Courbet did not have a very strong mind, Couture's was even less strong. Being able to paint excellent pieces, Couture believed himself to be a modern rival of Veronese; the theatrical success of his immense *Les Romains de la décadence* only made his error irretrievable. Courbet's misfortune, happily of less consequence, was to encounter on his path certain political metaphysicians and certain realistic aestheticians. Without them he would have probably painted throughout his life great portraits or subjects of family life without any tendencious intentions such as *l'Homme à la ceinture de cuir*, *l'Après dîner à Ornans*, *l'Enterrement à Ornans*, or *Demoiselles de la Seine*. To-day we forget some wretched pictures inspired by a confused ideology; we even forget the traces of this ideology in his greatest effort, the *Atelier*, which is amongst the small number of these audacious paintings which a certain touch of the bizarre and a certain incoherence do not prevent us placing in the first rank, and of which the most celebrated is Rembrandt's *Night Watch*. And when he let himself go Courbet produced some new and classical masterpieces in which the perfection of his scholarly and free handiwork makes him the equal of the great masters of the past, *e.g.*, the *Curée* and *Remise des chevreuils*. While Courbet is without a rival in his time and perhaps in the whole of the century, Ricard (1823–73) a portraitist who sought to give expression to the most subtle signs of the inner life, and Monticelli (1824–86) a great and original colourist, were each in their way alchemists of colour; but although they both wrestled with the secret of mixing and shading, harmonies and contrasts, sometimes exploring mysterious depths of shadow, sometimes producing the glint of enamel or precious stones, both merely looked upon the subject as a means of expressing a spiritual idea; visions of unknown princesses in fairy-like gardens with Monticelli, with Ricard dreams of psychological divination. Ricard's conception of the intimate portrait was later to be resumed with different modes of expression: Fantin-Latour (1836–1904) and Ernest Laurent (1859–1929) who, with Aman-Jean, emerged from the post-impressionist group where Seurat evolved the elements of a new style.

After Courbet there arose an even more outstanding personality, that of Manet (1832–83). Then commenced violent press campaigns which little by little inspired the public with horror, disgust and even a kind of incredible hatred for the young artists whom they considered as revolutionaries. Those young artists were first Manet, then the whole group of comrades of whom he was the eldest, and who used to meet in the Café Guerbois: Degas, Cézanne, Renoir, Monet, and the others. Even Edouard Manet's person was scandalously misinterpreted; most Frenchmen thought that the author of the *Déjeuner sur l'herbe* and *Olympia*, not only ignored the first rudiments of the art of painting and that his pictures were ridiculous, but that he himself was a kind of coarse, extravagant, unconventional Bohemian. Till his premature death, the charming, witty and elegant, but also nervous and irritable Manet, could not get reconciled to this injustice. He knew the fascination that he exercised on his friends, and he would have liked to please everyone: conscious of his exceptional gifts, he felt he was destined for the acclamations bestowed on Rubens or Velazquez. With his lively and flowing intelligence and that natural elegance which passes without effort from his personality to his work, Manet is perfectly normal and differs from other civil and charming men only by that rare "je ne sais quoi" that he puts into the most simple things that he does and says; a charming, honest man who has genius; a modern and French Velazquez. Degas, who is almost exactly contemporary (1834–1917), and also a man of the world, was perhaps the only 19th century painter who nearly deserved to be put in the category of Delacroix adding, like him, to a creative imagination the gift of critical analysis. In spite of the evident vocation of which Manet and Degas bear the signs, there is in them little of that universality which characterizes the great artists of the Renaissance, who give the impression that if their destiny had turned them from painting, they would have been known as supermen anywhere and in any circumstances. A fact worthy of note concerning the group called Impressionists is that it included a woman, Berthe Morisot (1840–95), who possessed the most original talent ever evinced by one of her sex.

What the contemporaries particularly saw in Manet and his companions was a School, and the name of a School, a name that the painters had not chosen, a chance name given in derision, but soon accepted as a rather well found rallying cry. The name was quickly notorious, until a philosophic

meaning which went beyond the field of painting was superimposed on it; it was the source of much debate during more than 25 years. Critics did not distinguish, or even wish to distinguish, these painters one from the other, as they were believed to agree on three dogmas about which nothing had been heard till then: open air, clear painting and division of tone. What strikes us, on the contrary, and what we love in them, is their value as individuals, all that makes them different and isolates them, in spite of the common bond. Impressionism, as the doctrine of a School, is what interests us least in them. Rather than a school we see in them a group of comrades struggling together against the academic routine for the liberty of art. We take pleasure in gathering evidence of their detachment with regard to the alleged doctrine of which they are supposed to be the faithful adherents.

Renoir (1841–1919) is an impressionist in the same proportion as Delacroix was romantic. Once past the effervescence of youth, he lost no opportunity of protesting, like Delacroix, against being labelled. Claude Monet (1840–1926) is the true originator and only professor of this alleged School. By the strength and decision of his character, by a kind of magisterial authority which emanated from him, he exercised an extraordinary influence on his comrades who were still wavering between the contradictory impulses of youth. Renoir never forgot that in his years of poverty, of doubt, of struggle, Monet was the chief who pointed to the goal and gave encouragement. But what we to-day love most in him, what makes him a great and delightful painter, is his sparkling genius as a colourist, his ingenuous sentiment with a feminine grace, slightly animal-like, but so youthful and sound, his desire for fullness in composition, all of which was foreign enough and even contrary to the principles of impressionism. Renoir had no need of Monet to paint the *Loge* and the *Portrait de Madame Charpentier*.

Degas is still less impressionist, if it is possible, than Renoir. To be called impressionist, it is not enough to have a sharp sense of modern life and of all the new visions that it offers to those who know how to see. An incisive designer and prodigiously accurate, he is of the race of Holbein and of Dürer. The public calls him the "painter of dancing women." It is strange so to limit the scope of his mind. Degas is no more a specialist of *danseuses* than he is of *blanchisseuses*, *modistes*, or *jockeys*. What attracts him successively or simultaneously to these subjects of study, is the desire to grasp in an extraordinarily precise and expressive stroke gestures and

movements which the eyes of painters until then had ignored. It is with the same preoccupations that, during 10 or 15 years, he made himself a portrait painter (and what a portraitist!). The impression of truth conveyed is secured by the drawing no less than by the composition. Finding entirely new types of composition takes a great part of his research; his inventions in this field are most original and bold, and have had capital consequences for modern painting. Finally, the disdain he has for the open air is a final trait not less contrary than others to the process and convictions of the orthodox impressionist.

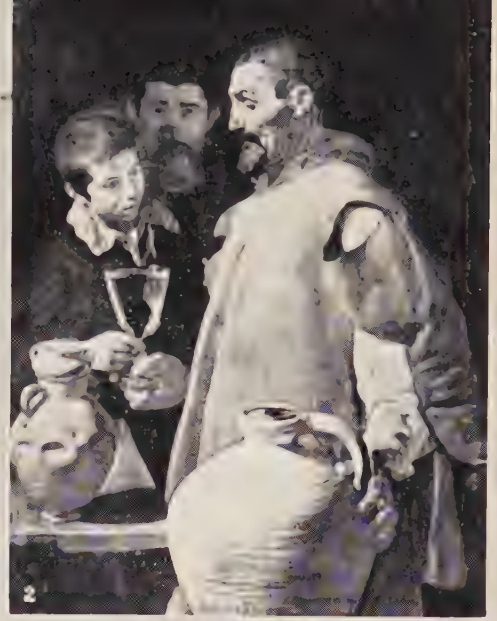
As for Cézanne, if, like Renoir, he tarried awhile in Impressionism, he left it even quicker and went further away. When he declared that "one must return to the old masters through nature" and "make of Impressionism a solid and lasting art like that of the museums," Cézanne clearly marks both his point of departure and the road into which his solitary meditations were to lead him after he had left the companions of his youth to withdraw to Aix. In a word, he also, like Delacroix, made a free and conscious return to the intellectual principles of classic art. The excess of analysis, the passion for fluidity and the inexpressible, the obsession for atmospheric phenomena in which forms evaporate, and, finally, the more or less formal proscription of the composed picture, announced perils not less serious perhaps than those of the pseudo-classicism imposed in other times by David. Cézanne reacted powerfully. Wrapt in himself, in his provincial solitude, he evolved a learned technique, firm and subtle, he invented a conception of painting whence dates, one may say, a new era. From him rather than from Impressionism will henceforth be derived, more or less directly, the most fruitful initiatives of succeeding generations.

To whom then shall we give the right to claim the name of Impressionism in its entirety? Will it only be deserved by the purely landscape artists, or at least by those who first and foremost are landscape painters—Monet, Pissarro (1830–1903), Sisley (1840–99)? Indeed, if Impressionism has a doctrine, and if this doctrine has a legitimate application, it is when it is applied to a landscape. It is not surprising that the author of this doctrine is a man, gifted with a powerful will, who has used his efforts to eliminate from his thoughts all not landscape. If one tries to find the characteristics of a school among the Impressionists and more particularly a common bias in the manner of painting, of seeing nature and conceiving the picture, it is

to these that one must turn—though Sisley, who was no theorist and who, once provided with the technique acquired from Monet, had no other ambition than to be a charming minor poet of the country. But did they not on this or that point exceed the limits of their programme? The passion and energy of Monet made of him a visionary, a lyricist; and it is surely not the characteristic of a narrow conception of art to close a career of landscapist with that unprecedented and unclassifiable work, the *Nymphéas*, a vast cyclic poem of the water, flowers, leaves and light, to which he devoted in solitude at Giverny the last 20 years of his long life. As for Pissarro, his gaze also wandered more than once beyond the horizons of pure Impressionism. Even in certain pictures where at first glance the eye seems to grasp only the technical preoccupations, one discovers a desire for order and organization, which the doctrine of Impressionism was not made to encourage. It was through this, that he was worthy of the curious and glorious rôle that he played in turn with Cézanne, Gauguin and Seurat, that is to say, with the three men who, with different means and more or less clear intentions, were to lead French Art into new paths.

Thus, in this century, the schools were immense seething reservoirs of strength but were all doomed to futility. To create beauty, that beauty which does not seek to flatter the prejudices, illusions or infatuations of a generation but rather illuminates space and time, great artists must raise themselves above the school which they had helped to found or even abandon it deliberately and take sides against it. From Romanticism to Realism, and from Realism to Impressionism, the same pathetic event keeps on repeating itself. Such was the fate of Delacroix: such was that of Manet, a master-hand whose vision spreads grandeur all around; of Renoir, a spontaneous artist, an inventive colourist who unites Delacroix and Watteau; of Cézanne, that strange genius, at once powerful, naïve and calculating, creator of an art which even to-day remains a sealed book to us as far as his most inmost intentions are concerned, who, whatever we may say, burst with all the force of a new revelation into the firmament of painting; and finally, of their comrades, contemporaries and successors, to the extent that their contribution is valid.

It would, however, be unjust to Impressionism to omit the fact that in spite of its doctrinal failure, it left behind it precious acquisitions from which artists are profiting and will continue to profit, whatever their conception of



BY COURTESY OF (2) HIS GRACE, THE DUKE OF WELLINGTON; PHOTOGRAPHS, (1, 3, 4, 6) COLLECTION ARCHIVES PHOTOGRAPHIQUES, (5) HANFSTAENGL

STILL-LIFE PAINTINGS

1. "Flayed Ox," by Rembrandt (1606–1669). Bold treatment, rich colour, values closely observed. Now in Louvre. 2. "Aguador de Sevilla" by Velazquez (1599–1660). Quiet study of modelling. In collection of His Grace the Duke of Wellington. 3. "La Fontaine," superb canvas, one of Chardin's favourite works. Chardin (1699–1779) was able to see and reproduce beauty in simple utensils of the kitchen. In the Metropolitan Museum of Art, New York. 4. Chardin's "La Pourvoyeuse," one of the three most famous paintings by this master of still life; light, colour and harmony emphasized. Now in Louvre. 5. Still life by Emil Carlsen (1853–), meticulous attention paid to the small details. 6. "Le Gallant Militaire," by Ter Borch (1617–1681). Painted in the adopted style of the Dutch. Values and tonality closely observed. In Louvre

BY COURTESY OF (5) THE RIJKS MUSEUM, (6) THE PHILLIPS MEMORIAL GALLERY; PHOTOGRAPHS, (1, 2, 4, 7) HANFSTAENGL, (3) COLLECTION ARCHIVES PHOTOGRAPHIQUES

FISH, FRUIT, AND GAME

1. "Still Life" by Willem Kalf (1622–93), who needed only the simple composition of a few peaches, a pitcher and an ornamental wine glass to make a masterpiece. Dutch
2. "Large Still Life With Bird's Nest" by Jan Davidsz Van Heem (1606–84). Dutch. Van Heem's pictures are drawn and coloured exquisitely. His use of chiaroscuro was very effective
3. "Still Life," one of Antoine Vollon's pictures (1833-1900). French. Most of this painter's work was done in one sitting. He painted somewhat after the Dutch manner. In the Louvre
4. "Lobster, Fruit and Flowers" by Cornelius Van Heem (1631–95), son of Jan Davidsz Van Heem. Dutch
5. "Study of Still Life" by Frans Snyder (1579–1657). Flemish. Snyder painted many typical models of still life during the early part of his career. In the Rijks Museum
6. A Still Life by Jean Baptiste Siméon Chardin (1699–1779) depicting a bowl of fruit and a pitcher. Every colour value is observed. Now in Phillips Memorial Gallery, Washington, D.C. French
7. "Fish on a Table" a still life by Alexander Adriaenssen (1587–1661). German

art and their vision of nature and of life may be. They created a colour scale. Cézanne, to be sure, added a chromatism at once more robust and more subtle; but it is within the limits of the impressionist key-board that he found his famous "modulations" of which he talks almost as much as of his "small sensation," one set of which served by equivalence to interpret the others.

Seurat (1859–91) never concealed how much his inventive technique owed to Claude Monet. The very name he gave to us, "Neo-impressionism" is a confession whose meaning is patent to all. But, considered from another point of view, Seurat ranges himself under that law whose effects we seem to have recognized through the various turns and changes of the century. Neo-impressionism belongs to him in his own right, but he is closely connected with Impressionism. To-day that is, in our eyes, nothing more than the external aspect of things. Seurat personifies an intellectual reaction against the dispersive and inorganic tendencies favoured by impressionistic orthodoxy; he possessed the sense of order and grandeur; in an original fashion he knew how to convey that order and that grandeur, and this accounts for the fact that his rôle is of prime importance in the latter end of the century. Impressionism was unable to give him what he was searching for. The intellectual stimulus which he needed came to him from a man who was notably older than the Impressionists and at once a great intellectual and independent. Puvis de Chavannes (1824–98), who had a genius for monumental painting, was connected with the charming painter Chassériau (1819–56), and through him with the Ingres tradition, but even more closely with Delacroix, the great man who dominates the century and was the outcome of two schools. His technical influence and his triumphs as a colourist extended right into the heart of Impressionism. His genius animates almost all those who in the 19th century had the ambition to associate painting with architecture and to cover vast mural spaces. Chassériau was the first who really understood the master's lesson. He died before he had completed his 37th year, and fate willed that the work which constituted his best title to fame, his decoration at the Cour des Comptes, was almost utterly destroyed by the revolutionaries' mania for destruction.

Puvis de Chavannes, who was helped by his example, is quite the opposite of a precocious genius. He is of the family of those who, like Nicolas Poussin, only found in maturity the language capable of expressing their

lonely thoughts. At practically the same time another lonely soul with a refined but more visionary imagination, Gustave Moreau (1826–98) endeavoured to create a cycle of mythical visions. For him art represented a poetical transfiguration of humanity. Such ideas were, one must believe, in the air at the time, but Puvis and Degas are the only ones who knew, each in his own very different way, how in the service of such high ambition to hold the balance true between dreams and reality, without which equilibrium art falls into mere phantasmagoria, becomes too sentimental or too heavily pretentious, or finally, exhausts itself in the aristocratic morbidity of a Burne-Jones. The rare and fine merit of Puvis de Chavannes especially, consists in his avoidance of literary contamination; it is his great honour that his *Pauvre Pêcheur*, his *Jeunes filles au bord de la mer* and his *Doux Pays* turn one's thoughts to Poussin's masterpieces without suggesting imitation. This legitimate filial relationship of Puvis with Poussin does not preclude the connecting—with real meaning—of the names of Puvis and Degas. Starting at first from Delacroix, Puvis proceeds towards high-light painting on lines parallel with Impressionism. He is almost as close to the authentic Impressionists as Degas who, however, does not share in their beliefs.

Another artist who has a notable place amongst the original and inventive spirits of the end of the century, Paul Gauguin (1848–1903), also finds his point of departure in the combined influences of Puvis and of Impressionism. His character, his life and his work are nothing but contrasts. Gauguin only came late in life to painting: he threw himself into it with a wild vehemence and with that mixture of brutality, refinement, impulsiveness and reflection which he brought to all his undertakings. The primitive and savage he boasted of being gained the upper hand in the end and Gauguin settled in Tahiti where, after years of rage and disillusionment, he died miserably. But it was not only idyllic savagery that he went so far to find, but also order. Introduced by Pissarro to Impressionist vision and technique, he might have remained faithful to this teaching but for the meeting at Pont-Aven, in 1886, with Emile Bernard, then only 18, who had already invented what he called *Syntheticism* or *Cloisonnisme*, a method founded upon the simplification of design and colour in which flat tints with shaded contours are used in imitation of enamels or stained glass work. Thus Gauguin, like Seurat, but with widely different methods, reacts against the inorganic. His inherited taste for the exotic and primitive gave him the elements of a

decorative style. Even in the works composed during his Tahiti period the colour scale which he uses for synthetic effects is traceable more or less directly to that handed down by Pissarro as an instrument of analysis. But, in proportion to the development of his singular personality he withdrew farther and farther from Impressionism, whilst, underneath the brown skin of the South Sea "Vahines," the relationship of his Maori dream with the imaginary world of the Greco-Latin Puvis shines through.

From Gauguin more than from Cézanne sprang the movement called at its beginning "Symbolism" and composed of young painters associated in close friendship—a decorator with virginal imagination, Maurice Denis, and the charming "intimistes," Bonnard, Vuillard, and Roussel, finding there a *milieu* favourable to new and unusual ideas. Henri Matisse, while not belonging to this group, appears to have received some useful inspiration from Gauguin. The influence of Puvis was at least as apparent as that of Gauguin in the early efforts of Maurice Denis, and Degas, with the sometimes strident, sometimes subdued harmonies of his pastels, and his original type of composition is largely responsible for the personal experiments of Vuillard and Bonnard.

In Gauguin's generation two men represent another form of reaction against Impressionism: Eugène Carrière (1848–1906) tries to give sentimental order the first place and Albert Besnard (1849–), brilliant colourist, uses a somewhat impressionistic palette, but he only wishes to display the unrestrained elegance and fantasy which were in him.

As for Vincent Van Gogh (1853–90) and Henri de Toulouse-Lautrec (1864–1901) it is quite apparent how much they owe to Impressionism. It is only necessary to study their palettes and their methods of painting in order to convince oneself of this: in the case of the one the colour is heavily applied, in that of the other it is as light as pastel—but here and there are stripes and tone-hatching. It is elsewhere, however, that the dazzling and irreducible originality of the "grand" style draughtsman and biting ironist whom we know as Lautrec resides, or that of Van Gogh the peerless colourist, ingenuous creator of powerful pictorial hallucinations.

At the close of this summary review of a turbulent epoch, it seems to us that in spite of the theorists the chief interest of the history of Painting in the second half of the 19th century is centred in individuals not in Schools. Has there ever been, can there ever be in our time real "Schools"? No, not

in the old sense, when the traditions of this noble profession were handed down and perpetuated from master to pupils, for these days will never return. Nothing good, nothing durable will be done except by individuals. And, these so far as their personality is concerned, have not been the losers, for that personality is brought out more sharply than ever before and often has with it something of the abrupt and stern.

We might say that the individual has as his mission the reinvention of Art and the duty of creating a new formula of all the parts, new in sentiment, new in technique. In so far as he does this, he represents the head of a School; but it is a School which lives only through him—and dies with him.

Thus we see how painting has been transformed in the course of the centuries, since the time when it was scarcely a thing apart from sculpture and architecture. Governed by fundamental laws, sculpture has scarcely changed; neither has architecture for the same reasons. The material with which music and painting work is infinitely more supple, more vague, and also more vast. Under the influence of the Christian faith at first, then of the modern spirit, they have grown and expanded with influence coming from all parts of the compass. It is now a question of suggestion rather than of expression. It would seem that the field of suggestion opens itself without limits or hindrance to painting as to music, and at the stage of evolution where we now are, painting has become music, and music painting.

MODERN PAINTING

The first twenty-five years of the 20th century have been marked by an extraordinary ebullition in art. Formerly, art movements, even in France, progressed in a more or less leisurely way, reaching a logical conclusion. They attained their zenith and declined as their interest waned, as stimulus was lost and the principles they practised degenerated into mere formulae. This was followed by a reaction and a new movement came into being.

The classicism of David and his disciples was succeeded by the romanticism of Delacroix, Géricault, Delaroche, etc., and in landscape by the Barbizon School (*q.v.*) of *plein air* with Corot, Rousseau, Daubigny, etc. At the same time the Realist movement, with Courbet at its head, was developing. With Courbet were Daumier and Millet; or the latter may be said to

have belonged to both groups, as it was not always possible to separate completely one from the other.

The School of Corot developed, under the impulse of certain discoveries made by Chevreuil concerning the simultaneous contrast of colours, into the Impressionist movement with Monet, Manet, Pissarro, Sisley and others as the chief exponents. This movement had a very far-reaching influence on modern art, as it introduced a fundamental change in colour perception, in the treatment of light and atmosphere, and changed the point of view of painters in regard to art and nature.

At the beginning of the 20th century, the direct influence of Impressionism as a creative force of a marked character was on the decline. Its true influence had been absorbed and was no longer a separate activity. In the hands of painters like Maufra, Moret and Loiseau it had degenerated into a formula, not without charm, but no longer life-giving or inspiring.

Neo-Impressionism had proved itself in the hands of Georges Seurat, a sensitive and even flexible medium for the expression of minute truth of atmospheric and light effects not only in landscape but even in groups of figures on a large scale. It appears to have been a highly personal method which ended with Seurat, who was its greatest and most perfect exponent. As practised by Paul Signac it degenerated into a formal and almost mechanical use of a fantastic and unrealistic nature and far removed from its original purpose which was the realization of the exact truth of natural conditions at a given moment.

There were other painters who practised *pointillism* more or less incidentally, such as Maximillian Luce, Theo van Rysselbergh and even Camille Pissarro employed it, with beautiful effect on a few canvases.

Although Ernest Laurent, La Sidaner and Henri Martin adopted a variation of the method for pictorial purposes, theirs was not a true *pointillism* and the end was no longer inevitably related to the means.

Influence of Cézanne.—The true development of Impressionism was quietly proceeding in another direction through the work of Paul Cézanne, who had been a pupil of Camille Pissarro, from whom he had learnt the principles of Impressionism in their strictest form. Cézanne died in 1906 but he, even more than any other painter, has influenced the art of the present day; not only in his own country but throughout Europe and America.

Cézanne gradually discovered what was the inherent weakness of Im-

pressionist art; its lack of solidity and, frequently, of design. His determination to give to art—meaning—"Impressionist art as he felt it"—"The solidity and enduring quality of ancient art"—"Of the art of the museums" has been often quoted. His principles have been usually misunderstood and misapplied. The path that angels fear to tread has been trampled by the feet of most of the younger artists of the day.

Cézanne approached his solidarity by way of the most subtle and refined colour analysis and he produced pictures of landscapes and figures, interiors and portraits, of a rare beauty in which the perception of colour is almost incredibly sensitive and profound. His imitators have produced ugly pictures, coarsely treated, in which the colour approximates, as nearly as possible, to that of mud. They have, on occasion, made a method of his mannerisms—as has happened so often before in every branch of art. If Cézanne used a blue outline to correct or recover his drawing then the canvases of his imitators were covered with blue outlines.

The twentieth century opened, then, with the waning influence of Impressionism and the growing influence of Cézanne, the child of Impressionism, who had but recently, and late in his life, received recognition.

POST-IMPRESSIONISM

Development in France.—Modern art in all countries is essentially French. All the movements, great or small, have originated in France. France is like a great central fire sending sparks all over the world which fall on a variety of fuel and burn with varying force and character. It is therefore but logical to consider France—the home of strange -isms—before other countries.

The demand for something new on the part of young artists is natural and inevitable. The old is no longer stimulating or exciting. But the new has no intrinsic value as such. No work of art has survived merely or mainly because it was new in its time. Novelty has a value, a different value—it may lead to something that is fundamentally and universally important. Usually it does not. But at least it keeps art alive and excites interest, which is not bad for art. But posterity, or should it be eternity, demands something more.

The first twenty-eight years of the twentieth century have been remarkable for the number of new movements that have arisen. Some have sunk and left no traces, others have modified or changed the direction of art to some extent. But it must be remembered that art—the essential art—goes on inevitably. Velazquez and El Greco may be the chief or only survivors of the Spanish art of the 16th and 17th centuries, but there were hosts of other painters and no doubt movements, ebullitions, -isms. The essential art is what is finally and permanently distilled.

So it is, too, with modern art. That which seems so important to the inventors of and participators in new movements may be forgotten possibly as quickly as the movements have arisen.

Fauvism.—The first definite revolt against Impressionism was made in 1906 when a number of artists, who were tired of the prevailing influence, revolted against discipline of any sort. They were called, once again in derision, *Les Fauves*. There was no special technique which distinguished the movement. They revolted from what they considered the limitations of Neo-Impressionism. The movement was merely a restatement of the universal demand for "Free Speech." The leaders of the movement were Matisse, Braque, Van Dongen, Vlaminck, Dufy and Friesz. They reacted not merely against Impressionism but against academic and all other rules of art.

Instead of the conception of art as nature seen through a temperament, they wished to substitute a temperament which no longer served nature. It was a revolt against naturalism in art, which they regarded as no better than an inventory of natural effects. They pretended to choose from Delacroix's *dictionnaire de la nature* only what would help them to the production of works of constructive art which would add to the conquests of the Old Masters, aesthetic revelations unknown to those Masters.

In their enthusiasm they studied the works of the Greeks and the Egyptians, of the Byzantine period and even negro art. The passion of modern collectors for negro art dates from that period. Good and bad resulted, for art, being an expression of the artist's personal impression of nature, may or may not be fed by a variety of things. And the attempts to feel things with the emotions of a past age are inevitably still-born.

Naturalism.—Concurrently and opposed, though possibly unconsciously, to Fauvism, there developed the school of Naturalism. One branch, merely sensual and concerned entirely with material things, was described by

Adolphe Basler as the "School of the Greasy Dishcloth." The painters were more or less academic. All of them had studied to some extent at the École des Beaux-Arts. Such artists as Bouche, Gromaire, Conrad Kickert, Gritchenko, etc., were members. One group, known as "L'École du Pré-Saint-Gervais" was led by Loutreuil, who died quite young in 1925, after a miserable existence. His companions were the painters Billette, Chotin, Caillard, etc. In dismal and dirty tones they expressed the misery of life.

Cubism.—The most important movement, and one which had considerable vogue for a time, was one which, strictly speaking, had little to do with art. Its conception was either intellectual or pseudo-scientific. It supported the portentous name of Cubism with which it was endowed, it is believed, by Matisse. If it was conceived as a *jeu d'esprit*, its inventors had hard work to live up to its cubic reputation, for it was taken quite seriously by certain dealers of the Rue de la Boëtie and by certain collectors who believe what dealers tell them. Seldom has a joke reacted more painfully on its perpetrators. It was supposed to be an attempt to reduce nature to its geometric elements. What became of art as a means of expression or how the personalities of the practitioners survived these geometric dreams is not clear.

Picasso himself, who is credited with being its inventor, told the writer that it was a sort of "impressionism of form." He showed him, on one occasion, several paintings which were incomprehensible until Picasso arrived at one which he seemed to recognize as a view from the artist's window in Montmartre. However, the writer was mistaken. It was a symphony in form derived from different objects on various pages of an illustrated catalogue of furniture!

One of the claims made for Cubism was that it made no attempt to imitate or organize nature—in this it was quite successful—another was that it produced works which were complete and beautiful in themselves just as a diamond is intrinsically beautiful and needs no setting or other aid to reveal its quality. The beauty of the object is said to exist in the eye of the beholder and some eyes are peculiar!

It was an attempt at "objective" art with an ignorance of the contradiction in terms which such a thing involves. Art being an expression of the artist's personal feelings about, or his reaction to, nature, the use of the term "objective" art is merely an expression of ignorance.

A FESTIVAL PROCESSION IN VALENCIA, BY SOROLLA

A mural painting by Joaquin Sorolla y Bastida (1863–1923), distinguished as a painter of brilliant sunlight effects. He depicts here a festival in Valencia, his native province, showing the native costumes, gay trappings of the horses and banners bearing the arms of Valencia, which give vividness and colour to its fête days. This is one of a series of mural decorations representing Spanish festivals and other scenes in the life of the people painted by Sorolla for the Hispanic Society of America

The chief members of the conspiracy were, besides Picasso, Georges Braque, Albert Gleizes, Jean Metzinger, Juan Gris, Fernand Léger. They made their début about 1910.

The principles of the movement were, amusingly enough, supposed to derive from the paintings of Cézanne. That painter had died in 1906, so that his child, born four years later, was too posthumous for its parentage to be entirely above suspicion.

The only artist who has emerged from Cubism and actually derived something from it, is Georges Braque. One does not, of course, count Picasso, to whom Cubism were merely one of many incidents. Braque, definitely influenced by Cubism, has evolved an art of design, which is derived from nature, although it takes liberties with its subject, and is harmonious and complete in itself. Some years later there was an aftermath in which the mannerisms of Cubism were imitated without any reference to their supposed utility. So there appeared on the market, angular, distorted, outlined paintings by such men as Marcoussis, La Fresnaye, Herbin, Picabia and Filla.

Futurism.—In 1911, the art world, scarcely recovered from the birth of Cubism, was compelled to submit to the onslaught of a new movement, originating this time from Italy. It was known as Futurism, chiefly because the impressions of the immediate past were involved in its productions. Its conception was mainly due to the exuberance of the hysterical poet F. T. Marinetti, who had issued his first manifesto at Turin in 1910. He organized an exhibition in 1911 of a group which consisted of Umberto Boccioni, Carlo Carra, Giacomo Balla, Luigi Russolo and Gino Severini. It was, according to its creator, a species of plastic dynamics, but it was nothing more than instinct become self-conscious. It reviled and repudiated old and petrified art.

"The simultaneousness of states of the soul at a given moment (that is, the moment of producing a picture) is the basis and end of our art."

In painting, for example, a person on a balcony, the Futurist painted not only the scene actually before him, but the feelings engendered in him by the happenings in the street and also the emotions left in his mind by the happenings of the night before. Obviously such an art, founded on confusion, had in itself the germs of the ridiculous.

It had a brief and laughter-provoking career, its entrance almost syn-

chronizing with its exit. Although its origin was really Italian (it had something full-blooded and lacking in reason, foreign to the French nature) it made its début on the Parisian stage before coming to London, where it made a bright and brief appearance at the Sackville Gallery and where an entertaining dinner was given to Signor Marinetti.

Symbolists, Synthesists and Eclecticists.—After Futurism a group of artists of already proved ability were associated in a movement which has been called Symbolism, Synthesism and Eclecticism. Their aim was to fuse naturalism with the idealistic tradition of the museum, that is, to serve up realism in a classical form; to see contemporary life through the eyes of the past. It involved discipline and imitation and was, in effect, realism limited by pastiche. The idea attracted many artists, some of whom have developed some definitely personal style from it, such as Gauguin and André Derain. Other artists of renown who followed the movement were Maurice Denis, Emil Besnard, Odilon Redon, K. X. Roussel, Felix Valloton. Many younger artists were attracted and, naturally, individual preferences among the classical painters were followed. Favory followed Rubens, Alix and Georg were inspired by Daumier; Friesz was haunted by his remembrance of Poussin and Delacroix.

Modigliani, a charming artist who died young, painted figures in strange and frequently distorted poses. Dufy, Dufrenoy, Frelaut, etc., had their preferences.

Intimistes.—The Intimistes formed a small group but hardly a movement. They chose simpler subjects of ordinary life and painted them, as it were, for their own sake. They included Charles Cottet, painter of the life of Breton fisher folk; J. E. Blanche, an intimate portrait and genre painter; Le Sidaner, painter of scenes of village and town life, mostly under artificial light; Prinet, who painted incidents of home life, and also René Ménard, Ernest Laurent and others.

Orphists.—Orphism, or abstract painting, in which the painters sought to paint without subject, expired for lack of interest.

Purists.—Purism derived from Cubism or was, perhaps, a protest against the later abuse of it. The leaders were Ozenfant and Jeannert; they were followed by Peri, Servranck and Bauermeister. Their principles were the purification of the plastic language and the selection of forms and colours for the creation of a key-board of expression, which should be necessary and

sufficient, combining economy with intensity. They sought to determine the ideas and sentiments naturally associated with forms and colours. They produced arabesques which expressed, in simple terms, the natural forms of objects without denaturalizing them. In this respect, Purism departed from Cubism which held itself free to distort or to discard nature if and when it suited its purpose to do so. Purism created an object within a picture, while Cubism created a picture which was a complete object in itself. It sought to make a distinction between painting that pleases and painting that moves and certainly the paintings produced in its name lack any kind of charm.

The lyricism which may be produced by an association of mere shapes, with limited attraction of colour, such as the "purists" produced is inevitably limited in its appeal. The attempt to find a close analogy in expression between painting and music, is really an unnecessary confusion. In Purism the colours were rigorously designed—a certain form of red, for example, was held to correspond exactly in its use with the *la* in the diapason in music.

Certain colours were considered to be exciting and dynamic—such as the pure colours of the spectrum; others were constructive and human (natural earth colours, for example), etc. But a picture composed of colours having their special properties was ineffective unless the spectator was already enlightened as to their purposes. It became a mere code which was meaningless except, perhaps, to those who possessed the key.

Dadaism.—In time of such artistic unrest, one movement followed another, without producing any enduring satisfaction. Dadaism was born in 1920. A certain Spanish painter Joan Miro, who later became the head of the Surrealist school, was the inventor of this diversion. It was a noisy and amusing demonstration which had a momentary success owing to the fact that it was well organized and extensively advertised. It produced a lively revue "391" and a ballet by Picabia, called "Relache," which was produced by Rolf de Maré and danced by Jean Borlin. It had no definite technique and no principles and left nothing but the memory of a few charming and spirited compositions. With Miro and Picabia were associated Marcel Duchamp, Jean Crotti and Ribemont-Dessaignes.

Surrealists.—The next movement, if it may be dignified by such a name, originated among certain writers, who had been affected by the picturesque confusion of the Dadaists. They indulged in all sorts of romantic and ridiculous extravagance. They called themselves the Surrealists. They

were a product of the time of unrest following the World War and it had been predicted that the movement would come to an end with the settlement of affairs. They were reinforced by a section of painters who were influenced by the romantic movement, having its origin in Germany, known as Expressionism. Technically they imitated Braque, Picabia and Picasso, although they were opposed to Cubism and attempted to substitute for its objective conception one which was entirely subjective.

In their productions, technique counted for very little. The Surrealist doctrine, derived from Freudism, believed in the expression of thought without the control of reason and sought to paint dreams and states of mind by any means whatsoever. Its followers sought to suggest the mystery of the subconsciousness by translating ordinary objects into strange, horrible or sentimental forms.

A number of painters, Pierre Roy, Viollier, Masson, Malkine, etc., of varied abilities, combined under the leadership of Joan Miro, who declared *Je veux assassiner la peinture*, an elegant ambition which he may or may not have achieved, and at one time Giorgio de Chirico, a painter of rather more ability, came under their influence.

"Popular" Painters.—A symptom of the times—of the rise of democracy—was the interest shown in the work of certain untrained painters of humble rank, who were engaged in other occupations. These painters were not associated and cannot be said to have formed a movement, yet they have had considerable influence particularly on some of the younger painters in England, who have deliberately cultivated a school of self-conscious naïveté.

This outbreak of painting among the lower classes, which was called in France *l'art populaire* has been fostered by the facilities for art study and by the exploitation of such painters by dealers. It has developed during the last twenty years following the success of the *douanier* Rousseau, whose canvases were the remarkable and unaffected expressions of a childlike vision. Following Rousseau, who was the first and most important of the "popular" painters, came André Bauchant, a farmer in Touraine, whose work with all its naïveté is curiously reminiscent of the museums. His subjects are drawn from history and not from the daily life of his environment. He held his first exhibition in 1921 and was elected a member of the Salon d'Automne—an instance of the new liberal-mindedness of such institutions.

The early work of Utrillo—landscapes in the Parisian suburbs—painted

with a direct and untutored naturalness might come under this category. Utrillo was the son of Suzanne Valadon, who had been an acrobat and had posed for Puvis de Chavannes and Renoir before taking up painting herself. Her own work was "popular" in feeling, although there is some trace of sophistication in it, due to the fact that she had seen so many paintings and known so many artists.

Other painters of *l'art populaire* are Bombois, a navvy, who only recently felt the desire to paint. Like all primitive painters he excels in painting lights and reflections. His work has a certain purity of style that is certainly innate. Emile Boyer is a seller of fried potatoes. Unlike most "popular" painters, he dislikes anecdotal subjects. Le Gay, the *agent* and Emile Gody, the chimney sweeper, are other painters of the same class. Their work has a sincerity, a directness and freshness of vision and often a power of invention which gives it a value sometimes greater than that of the followers of the pretentious movements which have been described.

Current Painting and Painters.—As might be expected in the turmoil following all the movements which have agitated French art in the 20th century, the work of the younger artists is confused and uncertain. Their aims are varied. There is no school or movement. Cubism, which perhaps had in it some germs capable of development, is too recent either to be considered judiciously or to give birth to a genuine reaction.

The sane belief that each artist should seek the means of his own personal expression, contains within it an element of doubt—a fear that something is being missed. The tendency is towards forming groups or movements which actually more often than not act as a deterrent to free expression, committing the painter to certain doctrines and methods which do not truly represent his personality.

It is a period of transition. The lessons of the discoveries, reiterations, follies and suggestions of the immediate past are in process of being digested or repudiated. The main force inspiring the young is still Cézanne, but he has yet to be really understood, the majority of the younger painters still being in the stage of imitation or misinterpretation.

So we have a number of young painters, of varying degrees and ability, groping for expression. Perhaps the note which is common to all their work is a certain Romanticism which has, perhaps naturally, been evident since the World War. R. T. Bosshard (1889–), a painter of nudes, is an eclectic

combining various influences going back to Courbet and not without some trace of futurism. André Beaudin (1895–) is a decorative painter who might be described as a symbolist, who seems to derive from Odilon Redon and the Chinese, but who is still seeking a completely free means of expression. Jean-Francis-Laglenne (1898–) is an interesting artist who owes much to Vuillard and something to Braque and Matisse; Auguste Mambour (born at Liége in 1896–) whose nudes have weight and volume and sometimes an aggressive solidity, represents a classical strain developed through Cubism. Menkès expresses a kind of mysticism modified by Cubism. In the work of Roland Oudot (born about 1898) one sees the ideas of Renoir inoculated with the modern ideas of volume and, in his figure paintings, a remote echo of Le Nain. Térechkovitch, born at Moscow in 1902, an imitator of Van Gogh; Pascin, born in Bulgaria in 1885, of Spanish and Italian parents; Suzanne Roger (born about 1899); Soutine, with a fondness for subjects of the kitchen and the butcher's shop; Halicka (1894–), whose work shows conflicting aims; Moïse Kisling (1891–) influenced chiefly by Picasso and Modigliani, are the most promising of the younger artists.

So rapidly have events moved that the painters of yesterday, who were regarded as innovators, have become old-fashioned to-day.

Dunoyer de Segonzac is now sober and solid if a little dismal. André Derain, influenced by the Cubists, is found to be somewhat Spanish in the sobriety of his still-life paintings and somewhat classical in his solid stylistic landscapes with their limited range of colours. Marquet, another stylist, founded on Matisse, is noted for the economy of his means and his restraint; Dufresne is a romanticist and an interesting painter who has gathered much from many sources. Raoul Dufy is a pattern maker, with a calligraphic style, and a frank imitator of Matisse. Vlaminck's work, often violent and crude in his landscapes, has developed something of the qualities associated with pavement artists. Van Dongen disguises the mediocrity of his mind under a certain flamboyant extravagance. All these artists are now well-known and accepted, and it has become extremely difficult to be revolutionary.

Although it is natural that strange movements by their novelty and violence should attract most attention, the current of art moves on inevitably and certain painters of established reputations have pursued their paths un-

perturbed though, perhaps, not entirely uninfluenced, by the ebullitions of the more youthful elements.

Such painters as Bonnard and Vuillard, derived originally from Degas and the Impressionists, produce works of an intimate beauty. Aman Jean, the gentle sentimentalist, with his refined and delicate colour; Lucien Simon, with his appreciation of native character and a fluent and vivid style, are still painting. Prinet, a Degas without poetry, Milcendeau, Desvallières, with his confused symbolism; Pierre Laurens; Odilon, with his exquisite flower pieces and mystical paintings; Maurice Denis, the symbolist; K. X. Roussel, with his charming lyrical spirit; Lebasque, the warm colourist of the South; Charles Guérin, Jean Puy and Flandrain are the best of what may be called the older school of painters.

Matisse, who started as a realist of a more or less academic kind and has developed a simple crystalline form of expression with the strictest economy of means, has shared with Cézanne the honour of having the most vital influence on the younger school.

MODERN DEVELOPMENT IN ENGLAND

In english art, although it was influenced by France and, later, by the general state of affairs, the agitation was less extreme. Compared with the placidity of the 19th century, when the Pre-Raphaelite movement seemed a desperate revolution, the time would have appeared full of turmoil. The Royal Academy pursued its dull path without excitement and without change. The brilliant if superficial cleverness of J. S. Sargent had a certain influence but not a salutary one. The New English Art Club, founded by W. J. Laidlay in 1886, offered an opposition to the Academy and provided a place of exhibition and a point of concentration for the more independent and younger painters. The main influence, at the time, was that of French Impressionism although it was neither strong nor extensive in England.

Some years later, about 1910, a number of painters combined to form a centre and meeting place for painters of a more modern tendency and their friends. They held weekly exhibitions at a studio at 19 Fitzroy St., London. The chief promoters were Walter Sickert and Spencer Gore. Lucien Pissarro joined them later and Augustus John was a member at one time.

Other members included Gilman, Ginner, Manson, Bayes, Drummond. The influence of the group, although not immediately apparent, led to other things. Lucien Pissarro brought from France a new influence, that of French Impressionism, which, previously, had had little effect on English art. Walter Sickert, now known as Richard Walter Sickert, one of the most genuine and most personal of modern artists, had practised a form of Impressionism (not strictly based on colour values) which was nearly akin to that of Degas and related to that of his artistic French cousins Bonnard and Vuillard, who, however, were looser, both in perception and handling, and more inclined towards a lyrical expression of colour. And P. Wilson Steer, one of the leading artists of the New English School, had exploited French Impressionism in the 1890's to abandon it, soon after, for the native English form which derives from Constable and Turner.

The fine exhibition of the French Impressionists held at the Grafton Galleries in 1905, which contained splendid examples of all the masters of the school and included pictures such as "La Loge" by Renoir, Manet's "Eva Gonzales," "Wandering Musicians," etc., Degas' "Carriage at the Races," which have since become world-famous, attracted attention but had little influence.

In 1911, the members of the Fitzroy Street Group, desiring to obtain wider publicity for their work, formed the Camden Town Group, with Spencer Gore as president. The desire to enlarge the group, in order to include other and more modern phases of art, led to the formation, in 1913, of the London Group and its first exhibition at the Goupil Gallery in 1914. The Group has now considerably increased in size and influence and includes in its membership the more prominent of the "advanced painters."

A remarkable exhibition, which had an immediate and definite influence on the younger English painters, was the Post-Impressionist Exhibition held at the Grafton Galleries from November 1910 to January 1911. Many artists, who have since been recognized as masters, were introduced to the majority of English painters for the first time. Cézanne, Gauguin, Picasso, Van Gogh, Matisse were remarkably well represented and Manet, more familiar, was seen in many phases of his development. His pictures included the famous "Bar aux Folies Bergères," now in Mr. Courtauld's private collection.

The influence of the exhibition was seen mainly through Roger Fry and

BY COURTESY OF (1) THE RIJKS MUSEUM, (2, 4) THE METROPOLITAN MUSEUM OF ART, NEW YORK, (3) THE UNIVERSITY OF UPPSALA

EXAMPLES OF STILL-LIFE ART

1. "Fruit and Game" by Jan Weenix (1640–1719), highly decorative, luxurious surroundings, garden background. Dutch. In Rijks Museum
2. "Dead Game" by Jan Fyt (1611–61), pupil of Franz Snyder (1579–1657), realistic in quality of the painting of the feathers. In The Metropolitan Museum of Art, New York
3. "The Butcher Shop" by Pieter Aertsen (1507-73). Fine quality, excellent perspective, gruesome details have not been overlooked.
4. "Fish," a still-life painting by William Chase (1849–1916), American. In the Metropolitan Museum of Art, New York

BY COURTESY OF (1) THE MUSEUM OF FINE ARTS, BOSTON, (2) MRS. R. A. WORKMAN, (3) THE GRAND CENTRAL ART GALLERIES; PHOTOGRAPH, (4) COPR. H. BONNAIRE

ARTISTIC STILL-LIFE CANVASES

1. "Kitchen Table" by Jean Baptiste Siméon Chardin (1699–1779); splendid handling of white pigment, as shown in treatment of white jug and fowl. French. Museum of Fine Arts, Boston
2. "The Table" by André Derain (1880–), who combined the influence of Cézanne and Gauguin with the primitive. French
3. "Hearthstone" by Emil Carlsen (1853–), characterised by simplicity of treatment and faithful portrayal of homely utensils. American
4. "Fish" by Henri Matisse (1869–), noted for sureness and simplicity in his drawings. French. In the Tate Gallery, London

the small group who followed and supported him: Duncan Grant, Vanessa Bell, Keith Baynes, Clive Bell (writer), etc. The effect was a little too immediate to be entirely logical or convincing.

The painters began to talk of their "reactions." They became self-conscious about the matter. That which should have worked sub-consciously was dragged into the full consciousness of reason and the "reaction" was sometimes, in consequence, of doubtful genuineness and led to the suspicion that it was made to suit the school, so remarkable was the resemblance, at least at first, between the works of the different artists. Solidity was aimed at, rhythm was cultivated and, curiously enough, only so-called ugly things provided "reactions" on the group. Colour as an essential means of expression disappeared.

The work developed, the artists gradually becoming more individual. They were later combined, with the addition of F. J. Porter, Bernard Adeney, etc., forming the London Artists' Association. This was a scheme by which certain collectors guaranteed the artists a certain income based upon the probability of their sales.

Too Much Encouragement for Young Artists.—The time is notable for certain things whose effect on art, *per se*, is problematical. There is a remarkable increase in the facilities for exhibition, the increase of small art galleries, the support given to young and often quite untrained painters. It is often a case of fools rushing in. In former times a painter had to be qualified to some extent before he could hope to exhibit. Now it is a question of competition to secure something new and naïve that can be exploited before it is proved to be utterly worthless. But there is no one employed who is capable of deciding who is worthy of help and the young student is taken from the cradle and "helped" by the Contemporary Art Society, by funds and by well-meaning, but quite ignorant, collectors. And the young student, before he has mastered the rudiments of his art, before he has had any experience, before he has had time even to digest the elementary principles which his master has tried to implant in him, is taken up, fed on the fruits of success and poisoned by his own choked-up artistic "lazy colon." A virtue is actually made by a certain small number of artistic "snobs" of collecting the works of the so-called "naïve" school—a contradiction in terms; a confirmation in folly.

Post-Impressionism, one of the vaguest terms ever used in the strange

jargon of art critics, covered a multitude of incompetence. It operated mainly in one direction and that, strangely enough, was supposed to receive its impetus from Cézanne. Cézanne was an exquisite colourist; the quality which his so-called followers neither perceived nor felt, was colour. Cubism influenced two painters worth mentioning: Wyndham Lewis and W. Roberts. The former, with his brilliant cleverness, exploited a bastard version of Cubism until it ceased to amuse him; the latter developed a system of angular construction which, though nothing to do with Cubism in essence, was amusing for a time. That sort of thing meant a small gain and a real loss—a gain of pattern and, perhaps, of strength; a loss of mystery, poetry and truth.

The philanthropic impulse towards young artists, characteristic of the age, is very dangerous. It seems that a young painter receives a reward without having earned it and without having proved his worthiness for it. It stultifies development. It has been fostered by the most prominent art masters of the period through a spirit of philanthropy and the desire to make use of what funds are available.

Mural Painting.—Another modern development, and one worthy of encouragement, is the increasing demand for mural decoration. In 1912, a movement, fostered by Charles Aitken, director of the National Gallery, Millbank, resulted in an exhibition of designs for mural decoration; many of them sent in for competition. A certain number of mural paintings had been executed before this exhibition; notably those in the Chelsea Town Hall under the direction of J. S. Sargent and Charles Sims; and others of a more modern tendency by Duncan Grant, Etchells and A. Rutherston working under Roger Fry at the Borough Polytechnic. The exhibition bore little immediate fruit, but in 1928 and previous years there have been many instances of artists, particularly young artists, being employed for the mural decoration of buildings.

The chief of these were the decorations in the Refreshment Room at the Tate Gallery by Rex Whistler; the Refreshment Room at Morley College by Royal College of Art Students under Professor W. Rothenstein; the Peel Institute by Professor Tonks's students; lunettes for the L.C.C. Hall by the pupils of Walter Bayes, etc.

Schools.—In regard to the teaching of art, the Royal Academy's methods have from time to time been the subject of much adverse criticism, princi-

pally on account of the "academic" outlook of its art standards. Despite its remarkable effort in electing Augustus John and Richard Walter Sickert to its ranks, it has not changed its methods or its qualities; for two swallows could not make an artistic renaissance in Burlington House.

The best schools were the Slade, the Royal College of Art and the Westminster School of Art. At the former, Professor Henry Tonks succeeded Professor Fred Brown. The tradition of teaching the students at this school to draw like old masters was uniformly carried on. The teaching of Professor W. Rothenstein at the Royal College has been most fruitful, while at the Westminster Sickert carried on a tradition which was essentially artistic, teaching a student to find his inspiration in real life and giving him a flexible means of expressing his perception. Sickert was succeeded by Walter Bayes, a sound constructor of pictures, in whose teaching scientific means predominated over emotional perception.

An event of artistic importance was the opening, in 1926, of a wing for Modern Foreign Art at the Tate Gallery.

Current Painting.—In London, as in Paris, the younger painters are undecided. The two main influences are Matisse and the *douanier* Rousseau. The latter is the more popular as being easier. After all, he was untrained, and had a great posthumous success. The former influence is fatal. The victims of it endeavour to imitate the end without having known even the beginning. Two young painters, Ben and Winifred Nicholson, attempted to combine both influences. Only one painter, C. R. W. Nevinson, attempted to imitate the Italian Futurists, after their exhibition in 1912. He had a brief success and became a realist, of uncertain quality, more or less after the Central Continental pattern. Two other painters who have had success in the dawn of the Post-Impressionist movement were John and Paul Nash—particularly the latter. Although he is sometimes an artist within a strictly limited range, he is more often an illustration of the limitations of this method—which is its tendency to substitute ingenuity for art.

As is the case in Paris and elsewhere, the main stream of art flows on almost undisturbed by the agitations which make copy for journalists and so agitate the desires of the collector. The few undoubted and accepted artists of the time pursue their own line of development. Richard Walter Sickert, Lucien Pissarro, P. Wilson Steer, Ambrose McEvoy and Augustus John are names on which the historian can rest with some degree of certainty.

Although the French influence has been a predominating factor in modern English art, it has been proved that English art is at its best when it is purely English.

MODERN PAINTING IN GERMANY

The Germans are an intellectual, philosophical and musical people. But their artists (painters and sculptors) have been few. Curiously enough, they have always taken an interest in French art and long before French Impressionism had dawned on England, the German collectors had been acquiring masterpieces of that school of painting. They have had two good first-rate painters: Adolf Menzel and Max Liebermann. But they have always been extremely active in following French development and have attempted to originate movements of their own.

In 1900 the predominating influence on German painting was the newly founded "Berliner Sezession." It was organized by Max Liebermann and Paul Cassirer, the prominent art dealer. The main interests of their exhibitions from 1900 to 1908 were provided by the paintings of Manet, Monet, Degas, Renoir and Liebermann. Their influence caused the formation of the German Impressionists under Louis Corinth and Max Slevogt.

Coincidentally with the developments in Paris there arose in 1908 a movement which sought to abolish Impressionism, both French and German. The leaders of the new movement were Oscar Kokoschka of Vienna and Max Pechstein of Berlin. They were stimulated, if not directly influenced, by the paintings of Van Gogh, Gauguin and Matisse. Another influence came from Russia from such painters as Javlensky, who became known in Berlin at the time.

Expressionism.—The movement was called "Expressionism" in contradiction to "Impressionism." The Expressionists, then unaware of Cubism, painted in crude colours and in an exaggerated manner. They united with an association known as "Brücke" (Bridge): Otto Heckel, Eugen Kirchner, Schmidt-Rottluff, Otto Müller and Emil Nolde. Various sub-groups were formed; one of them called "Sturm" (Tempest), under the leadership of the writer Herwarth Walden, pushed matters to such extremes that the movement became grotesque.

About 1910, Picasso and the Cubists made their appearance in Germany. A new Sezession was formed in the Rhineland, known as "Sonderbund" (Special League). They exhibited Picasso and other Cubist painters. But Cubism had little success in Germany and few—the chief of whom is Lyonel Feininger—still practise it. The influence of Futurism was as short-lived in Germany as in France and England.

Expressionism survived but in modified forms; it took on an academic complexion with Weisgerber of Munich; a semi-cubist manner, with Franz Marc, also of Munich; Renoir's and Matisse's influence was noticeable on August Macke of Düsseldorf. All three painters were victims of the war.

The most active of the later followers of Expressionism were Kandinsky, a Russian naturalized in Germany, who practised a kind of abstract painting, consisting of lines and patches of beautiful colour, Paul Klee, Heindrich Nauen and Campendonck.

After the war an attempt was made to introduce a new movement, "Neue Sachlichkeit," corresponding with the French "Surréalism," which marked a return to naturalistic forms, not in an impressionistic but in a naïve-realistic manner. The movement received some impulse from the work of the *douanier* Henri Rousseau. This new realism attracted some gifted painters and is still in force to-day. Its chief representative is Otto Dix.

MODERN PAINTING IN THE UNITED STATES

The art of North America has submitted in turn to many influences. At first, in the 18th and early 19th centuries, the influence came from England and some of the leading painters, such as West, Copley, Gilbert Stuart, actually took up residence in England and played prominent parts in the art there. Others, like Matthew Pratt, Trumbull, Vanderlyn, remained in the U.S. and practised sound tradition with success.

As the younger painters migrated to Europe for the purposes of study, the centre of influence was shifted; at first, in the 1850's, to Düsseldorf, Munich and Antwerp, where such painters as Eastman Johnson, Dielman, Chase, Duveneck worked. The last named had a school in Munich, with J. W. Alexander, Vinton, De Camp, etc., as his pupils. The influence of the French Barbizon School then began to be felt in the work of W. M. Hunt,

George Inness and La Farge. This was succeeded by the potent influence of French Impressionism which has had beneficial effect on the work of Alex. Harrison, Benson, Alder Weir and particularly Childe Hassam.

The establishment of the Society of American Artists in 1877 with La Farge as President did much to organize and strengthen American art.

This brief review of 19th century art in the U.S. shows that American artists have always received educational stimulus from Europe. The same is true to-day, but the influence is now derived almost exclusively from Paris. In spite of the claim of many American writers, there is no art that can be acclaimed as definitely and peculiarly American. The American stock in art is fundamentally academic and it is particularly susceptible to European influence.

Three or four names are especially prominent in American art, but they, strictly speaking, belong to the late 19th century both in theory and in practice. North America's greatest practitioner, Winslow Homer (1836–1910) was influenced mainly by Courbet. He was a strong realist. Certain distinguished artists, Whistler, Sargent, Abbey, Mary Cassatt, although American in origin, have been claimed by other schools. The first was a law unto himself and might have been claimed, with equal justification, by Japan or Paris. Sargent was Carolus Duran raised to the nth power, Abbey was academic and Mary Cassatt, a delightful artist, belonged to and was the product of the French Impressionist School.

The main influence on American art of the present day is that of the so-called followers of Cézanne. That is, on the younger painters, like Samuel Halpert. There is in America, as in all other countries, a strong and steady current of art which is not definitely influenced by modern events, but which is really the main stream into which modern tributaries flow, changing its character almost imperceptibly. W. M. Chase (1849–1916), a sort of Sargent without Sargent's peculiar snap, but with a certain added reticence, and J. W. Alexander (1856–1915), a charmingly decorative portrait painter, are in no sense innovators but belong unobtrusively to the main stream. There are many other artists who have attained varying degrees of fame without definitely influencing present-day art. Frank Duveneck (1848–1919), who studied in Munich, is known as a follower of Whistler. J. R. de Camp (1858–1923), who followed after; A. H. Thayer (1849–1921), whose influence was German *cum* Italian 17th century with a religious tendency; G. de Forest

Brush (1855–), the portrait painter with an interest in Indian subjects; Kenyon Cox (1856–1919), a decorative painter not uninfluenced by J. F. Millet; Howard Pyle (1853–1911), a strong illustrator, all belong to the 19th century so far as their art is concerned. Other names, which are more or less well-known, are Gari Melchers (1860–), who was nursed in Germany and Holland; Cecilia Beaux (1863-), whose portraits are popular; C. D. Gibson (1867–) who began and ended as an illustrator; Albert Sterner (1871–1918), a charming illustrator; J. F. Folinsbee (1892–), a good painter of running water in the manner of Thaulow. Among the younger painters one finds the essential American academicism, superficially influenced by the doctrine of so-called Post-Impressionism and one may note that American writers appear to attach a special meaning to that vague term. George B. Luks (1867–) is a painter with a solemn air. Although he was educated at Pennsylvania Academy, and in Paris, Düsseldorf and London, he now professes to scorn all academic training. It is claimed that he paints "in the way Whitman wrote." E. L. Blumenschein (1874–) seeks to emulate Gauguin; A. B. Davies (1862–) practises a sort of academic and somewhat remote imitation of Puvis de Chavannes; G. W. Bellows (1882–1925) is strongly realistic; the work of Rockwell Kent (1882-) is reminiscent of Cameron, with an added crudity which passes as strength; Samuel Halpert, a follower of Cézanne and Derain, is one of the most promising of the younger school.

According to at least one American writer, there is a school of "Virile Impressionism," but its tenets or its peculiarities are not apparent. This writer says that "Matisse is moved by a spirit fundamentally different from that which animates Davies, Arthur, Jerome and Eddy." Kroll, one of the leading members of the school, is a striking example of the prevailing idea of Impressionism. There are many facilities in America for the popularization of art. The art galleries are well built and admirably organized. The art schools are perhaps the most up-to-date in the world. Art and artists have every opportunity.

PROGRESS IN EUROPEAN COUNTRIES

Belgium.—Belgium, being a near neighbour of France, has naturally been susceptible to the influence of the various movements in Paris. There was

the definite influence of Impressionism on such painters as Emile Claus, A. J. Heymans and, to some extent, James Ensor, but, as in France, there was the inevitable reaction against such influence. This was expressed at first in the work of a certain group of painters who, before the war, concentrated and worked at Loethem St. Martin, a village in the Valley of the Lys, in the district of Ghent. They gathered round the sculptor George Miune, whose home was in the neighbourhood. The chief members of the group were Valerins de Medelsar, Gustave Van de Woestyne, Constant Permeke, Albert Servaes, Gustave de Smet, Fritz Van der Berghe and Albert Saverys. This group was influenced by the German Expressionism.

The influence of Cézanne, Gauguin and Van Gogh was especially strong, particularly in Brussels and its neighbourhood. Rïk Wouters, a prominent follower of Cézanne, has become an artist of a very personal quality. He, with Auguste Oleffe, exercised considerable influence on the Brussels school, which, after Expressionism, sought a more synthetic art.

The chief painters of the Brussels group are Phil Cocks, W. Paerels, A. Dekat, C. Dehoy, R. Parent, J. Brusselmans and J. Albert. E. Laermans, a Brussels painter, is the leader of the Synthetic School. Several artists of distinction can be said to belong to no definite school. Opromes and Daeye, at Antwerp; Millaert at Ostend, Tylgat at Brussels. Among the painters who may be described as traditional or academic, may be mentioned Delaunois of Louvain, L. Frédéric of Brussels, Rossenfosse of Liége, Franz Heus of Antwerp and Jacob Smits of Moll.

Holland.—The Dutch genius is very far remote from that of France. In the whole history of the art of the Netherlands there is no strong evidence of direct French influence. The Dutch character leans towards a sort of intimate realism and even in their grandest and most inspiring moments their artists have never forsaken that essential character.

The Maris family had a certain following but theirs was a triumph of individuality and personal feeling rather than the exploitation of new ideas or the submission of extraneous forces. The subjects made popular by Jacob and Willem Maris were national and homely in character. Among the modern painters, the most prominent are Jan Toorop, a gifted painter; Moninckendam, an artist whose admiration for Rembrandt is reflected in all his work, even in his still-life subjects which represent a great part of his work. Lizzy Ansingh, a gifted painter with a rather unusual phantasy, is influenced by the

"I GREET YOU, MARIA," BY GAUGUIN

A Tahiti study by the French painter, Paul Gauguin (1848–1903), one of the pioneers of the Post-Impressionist movement. The last years of his life were spent in Tahiti, and to this period belongs his most mature and characteristic work. In the Adolph Lewisohn Collection

Russian Ballet if by anything. A group, which practised an abstract form of painting, suggestive of stained-glass windows composed exclusively of geometric shapes, included Van Doesburg, P. Mondrian, Van der Leck, Vilmos Huszar and Van Tongerloo.

Scandinavia.—Among the northern nations, the influence of Munich has been stronger than that of Paris. Both in Norway and Sweden the prevailing character is that of a vigorous and personal realism. In painting, Sweden has probably been more active than Norway, although the latter country has had some notable painters who have not risen, however, above a certain respectable level. Edvard Munch is probably the greatest of their painters. He has been influenced by both Matisse and Marquet, particularly the former. Dagfin Werenskiold, a painter of character, whose "Peasant Family" was shown in London at the Norwegian Exhibition in 1928, would appear to be influenced by Van Gogh, although his strong and personal work is the result of a direct and uncompromising perception. The landscapes of Harold Sohlberg and Henrik Sorensen are notable; those of the former being lyrical and reflective, while the latter's show a rugged sincerity. Per Krogh, who is considered to be one of the most modern in technique, displays a certain vulgarity which is certainly more German than French. He executed decorative panels for the Grand Hotel Restaurant in Oslo.

It was in the early 'eighties that Swedish artists became really active. They had then become acquainted with the work of the French Impressionists and had learnt something of the value of the new vision and a closer and more direct approach to nature.

The results were seen at the "Opponents" Exhibition in Stockholm in 1885. The exhibition was greeted with the derision accorded to all new movements, but many of the exhibitors united to form the "Konstnärsforbundet" in 1886, which marked the definite foundation of the modern Swedish School. The prevailing influence of Düsseldorf had been succeeded by that of Munich and finally by that of France, but the new artists determined to throw off all foreign influence, which was a healthy if an impossible attitude. One of the leaders of the new movement was Ernst Josephson (1851–1906). He was supported by the more widely known painter, Anders Zorn (1860–1920), whose brilliant gifts of execution almost rivalled those of J. S. Sargent. Zorn, however, was a superficial observer who sacrificed everything, both in painting and etching, to brilliant personal technique.

His influence, like that of all painters whose work is merely the exercise of personal cleverness, was not a salutary one nor capable of development. His immediate followers were Larsson (1853–1919) and Liljefons. Carl Hill (1849–1911) was the chief of those influenced by Impressionism.

August Hagborg (1852–1921) and Hugo Salmson (1843–1894) were prominent members of the "Opponents" group; like Per Ekström (1844–), they lived and worked in France. George Pauli (1855–) practised fresco painting, using that medium for the decoration of the staircase in the Gothenburg Museum. He was affected by most of the modern French movements and finally adopted a Cubist manner. Hanna Pauli (1846–), figure and portrait painter; Acke (1859–), marine and genre painter; Oscar Björck (1860–); Richard Berg (1858–) are other well-known names in Swedish art. K. Nordström (1855–), a prominent leader of the "Konstnärsforbundet," Wilhelmson (1866–) and Hesselborn played a part in the movement which led to the formation of the national school of painting.

The movements known as Expressionism (from Germany) and Cubism (from France) had a certain number of followers in Sweden, of which the more prominent were Isaac Grünewald (1889–), Gösta Sandels (1887–1919), Leander Engström (1886–).

Finland.—The chief influence in Finland came from Sweden, of which country Finland formed a part until its conquest by Russia in 1808. The influence was general and not confined to art. The people are distinguished by a natural love of colour which was expressed in their richly coloured rugs and the naïve paintings which covered the walls of country churches. But there was little serious art previous to the 19th century.

There were no art patrons and few facilities for the study of painting. The modern school, such as it is, dates from the foundation of the Finnish Art Union, which provided funds to establish a school of art. It is not advanced in character but resembles the more academic side of Swedish art. The chief painters are B. Lindholm (1841–1914), A. Edelfelt (1854–1905), V. Westerholm (1860–1919), who was trained at Düsseldorf and afterwards followed the French "plein air" school, Hélène Schjerfbeck (1862–), M. Enckell (1870–1925), Hugo Sunberg (1873–1917), a strange personality, somewhat akin to William Blake, and Marcus Collin (1882–) of Swedish origin, who follows Expressionism.

Russia.—Russian art, in spite of the impact of modern movements, has

maintained its national characteristic quality, a sort of direct, almost primitive, realism.

More or less superficially it has been affected by contact with Paris for most of the Russian artists have found their way there. But the process of modernization which has been felt, in varying degrees, in all countries, has been less drastic, has operated in a less imitative way in Russia.

Many Russian artists have been attracted by the theatre and the ballet; in the designing of costumes and in *décor* they have been peculiarly successful. Among the artists who have given the best of their attention to this branch of art, Leon Bakst (died in 1924), Alexandre Benois, Ivan Bilibine, Mstislav and Rostislav, Dobuzinski, Golovine and Koustodiev are the most notable. In spite of an intermittent tendency to the fantastic (which is yet rooted to earth), such as one sees in the paintings of Chagall, the majority of the painters are realists. Certain artists have a religious preoccupation, such as Stelletzki. The chief realists are Gregor Chiltian, whose work is almost photographic in its directness, Boris Grigorieff, Jacovlev, Nathalie Gontcharova (Spanish subjects), Gritchenko, Schoukhaeff, Zenaïde Serebriakova, Polunin, Nadia Benois.

Italy.—The southern countries were but little affected by the modern activities of Paris. In Italy, the almost isolated outbreak of Futurism, under the poet F. T. Marinetti, was speedily transferred to the more fruitful soil of Paris and appears to have had little influence in the country of its origin. The standard of modern Italian art is not a very high one, but there is a good average of production, mostly academic in character.

The main characteristic of the latter part of the 19th century was a sort of picturesque Courbet-ism with an occasional flavour of Fantin-Latour and even of Proud'hon. Monticelli was also a potent influence. This was succeeded by the influence, particularly in the northern districts, of the fine painter Segantini, who died in 1899. In the work of certain painters, Luigi Galli, for example, the influence of the Old Masters, particularly Michelangelo, is strongly felt.

On the work of very many of the portrait painters the pernicious influence of Carolus-Duran has left its mark.

A description of modern Italian art consists, almost inevitably, of a list of names, as there appear to be no definitely marked schools of painting or movements.

Antonio Mancini (born in Rome 1852), the portrait and figure painter, is strongly individualistic, not to say vulgar, in his methods. In his later work, in which the paint is extraordinarily thick in parts, he has used various means to produce an effect, even employing pieces of glass, bits of tin, buttons, paper, etc.—a device which he used before the Futurists employed it. His earlier work, in a broad academic manner, is fine in character and drawing. Gaetano Previati (1852–1920) was superficially influenced by Segantini, but lacks the subtle colour analysis of that master; the same influence is perceptible in the work of Mario Puccini (1869–1920); Eugenio Prati (1842–1907), who is thought highly of, was influenced in his later work by Monticelli; and Emilio Gola (1852–1923) was a sort of Sorolla (the Spanish painter), with a warm academic quality and some reference to Monticelli. Arthur Rietti combined the quality, very much removed, of Menzel and Degas. The Venetians, Frederico Zandomeneghi (1841–1917), akin to Besnard plus a certain austerity, and Guglielmo Ciardi (1843–1917) showed an admiration for the early Corot, while Pietro Fragiacomo (1856–1922) painted night effects on the Lagoons with a rare subtlety.

Angelo Morbelli (1853–1919) practised a kind of up-to-date decorative symbolism. Other notable painters were Bartolommeo Bezzi (1851–1923), Cesare Tallone (1853–1919), Mario de Maria (1852–1924), Michele Cammargno (1835–1920), Antonio Leto (1844–1913) and E. Delbono (1844–1915).

Czechoslovakia.—About 1900 there was an outcry on the part of certain of the Czech artists against the "free tendencies" of French art, which were considered to be a menace to the national productions, such as they were. But French art prevailed and in 1902 a pavilion was built for an exhibition of Rodin's work. This was followed by an exhibition of paintings by Manet, Degas, Renoir, Sisley, Carrière, etc., and in 1908 at Prague, of Daumier, Pissarro, Monrisot, Bonnard, Vuillard and of Cézanne, Gauguin and Van Gogh. The influence, therefore, was mainly French, but early in the century some of the younger painters discarded Impressionism in favour of Cézannism. They formed a small society of "Eight," which led to a quarrel with the Mánes Society and a subsequent reunion. This society was named after Joseph Mánes (1848–1891), who had substituted the direct study of nature for the idealism of Cornelius and Overbeck.

Antonin Slaviček became known as the Master of Czech Impressionism; with him were A. Hudiček, Oldřich, Blažiček, Otokar Nejedly and Průcha.

Jan Preisler was one of the founders of the Mánes Society and Max Svabinsky was an active member. Karel Myslbek was influenced by the Spanish painter Zuloaga. F. Simon, Spillar, Boetlinger were all definitely French in feeling. Nechleba, Obrovsky, Mayer were notable names; Emile Filla led the younger painters towards Cubism and Expressionism.

Switzerland.—Swiss painting has not been prominent in any review of art, either for its quality or its quantity; nor has it been ever very distinctive in its blended qualities of Munich and North Italian; but there has been a certain improvement in modern art, particularly in sculpture.

The painter Ferdinand Hodler (1853–1918) was the most notable national figure. His work in landscape, figure, portrait and genre has had remarkable virility and some originality. Others, E. Morgenthaler, R. H. Pellegrini, A. Blanchet (influenced by Gauguin and Derain), C. Amiet (Impressionistic influence), may be mentioned.

Spain.—Spain remains conservative and very little influenced by the art of its neighbour.

Zuloaga, a daringly direct observer, is well-known through exhibitions in Paris and his paintings in the Luxembourg; Sorolla is a virile painter of contemporary life, who might be compared with Sargent; Zubiaurre combines a primitive instinct with the directness of Zuloaga; Solomayer, the realist, has adopted a style somewhat reminiscent of Lucien Simon.

STILL-LIFE PAINTING

The art of painting inanimate objects for their beauty of colour, line or arrangement was first developed as an individual branch of easel painting by the artists of the Netherland school of painters. Families of artists chose this simple line of art for their life's work. Gold and silver cups, flagons and plates of porcelain and delft, oriental rugs and draperies, Venetian and Bohemian glass richly ornamented, and even jewels, scientifically arranged for scintillating effects, were motifs for some of the most brilliant artists. Simple kitchen utensils of brass and copper, with meat, fish and vegetables, made fine subjects for colour and line. The sparkle of metals, the glitter of wet fish, the deep and rich tones of meat and vegetables—what better material could the painter desire!

Exquisite drawing, with painstaking draughtsmanship as a primary factor, resulted in paintings that were sought not only by the rich burghers, but by visiting princes and ambassadors. In every museum may be found these masterpieces, and although not so numerous as the many rows of portraits, *genre* and religious canvases, they, nevertheless, hold their high place in Dutch art.

The Flemish and Dutch artists felt, and so did many true lovers of the fine arts of that time, that the subject of a picture was not the only motif worth while; that an arrangement beautifully composed, either for luxurious abundance or for simplicity in colour, tone, values and lines, would make a noble work of art, in spite of what higher thought might find in portraying character in the portrait and deep feeling in the religious picture. They argued that a well-painted still-life was a greater art production than a badly painted Madonna, however well conceived.

Subject-matter.—Pictures of the life of the people themselves, their houses, gardens, the interior of the splendidly furnished homes of merchants and aristocrats, rich in hangings and elaborate in table service, made beautiful settings for the painter. The everyday life of the people around the artist showed him just what he wanted. Besides, it furnished a subject that was simpler to do than the literary picture, as well as being more straightforward and true. People in silk and velvet, visiting in well-appointed rooms to listen to music or to partake of wine and cake or fruit, served on silver or choice porcelain, were none the better as subjects than a girl scouring a brass kettle in the kitchen.

That greatest part of the painter's knowledge, the observation of values, which means rendering the lights and shadows of a subject regardless of local colour, was first thoroughly understood by these artists, and is the basis of all sound painting. From the work of these men, still-life developed. The principle is the same, the interiors being to a great extent still-life. There is usually very little expression or movement needed for the figures. However well painted the heads, the clothes, even the glass of amber-coloured wine in the lady's hand, seem almost of the same interest as the head. Take the figures out and the pure still-life is the result. The simple composition of a few peaches on a piece of delft with a silver pitcher and an ornamented glass half full of wine is all that a master like Willem Kalf needs to make a supreme painting.

Technique.—Often in the galleries and at exhibitions, critical visitors, some of whom are professional painters, ask: "What is still-life?" Reproducing the roundness and firmness of a red apple is not very different from the modelling of a head. Lovers of painting look for something different in a canvas, something that for them means beauty or truth—and not every one sees the same beauty in a picture painted by a master. Take Velázquez' "Aguador" for an example; to the painter, a quiet study of modelling, with remarkable still-life; to one with perhaps no ability as a painter, a thoughtful study of a man's head; to another a beautiful head of a boy. Velázquez had a number of interesting still-life pictures. In "The Steward" and "Old Woman Frying Eggs," each has a single figure in the composition, but the pictures are evidently made for close studies of inanimate life, dead fish, meat, jars and glass, masses of objects, scattered all over the canvas. Rembrandt's "Flayed Ox" in the Louvre is a great example of noble quality, rich

in colour, bold in treatment, closely observed in values, and of great simplicity—a masterpiece.

Pieter Aertsen, early 16th century, one of the first absolute still-life painters, although at times introducing figures in the background of some of his pictures, painted pictures of meats, vegetables, etc., in the kitchen or larder. His large canvas in Uppsala, representing a butcher-shop with a calf's head, a side of beef, a pig's head and sausages, fowl, fish and all sorts of gruesome details of what one expects to find in such a place, is typical. The canvas is overfilled, every small place is crowded, and although correct in drawing, well coloured and a picture most interesting, it is in questionable taste.

Abraham van Beyeren (1620–75) stands out as one of the foremost painters of fish, producing well composed paintings, glowing with bright colours and glistening surfaces. The painting of wet, sparkling fish gives opportunities to the student for the study of brilliant light against the deep and rich notes in the wet fish, and as the fish very soon deteriorates in colour and form, the canvas must be painted quickly, in the heat of enthusiasm, thus bringing forth the finest results, the most spontaneous work.

Joachim Buckelaer painted fish, as did Alexander Adriassen and, in their late years, Vollon, Manet and Chase.

Jan Davidszoon de Heem and his son, Cornelius de Heem, the two most celebrated members of a large family of still-life painters, are separately noticed. Jan was one of the earliest and ablest. The realism of the individual flower or peach was more desired by these painters than the ensemble of the picture. Jan van Huysum (*q.v.*) reached the top as a flower painter whose style was similar to that of the de Heems.

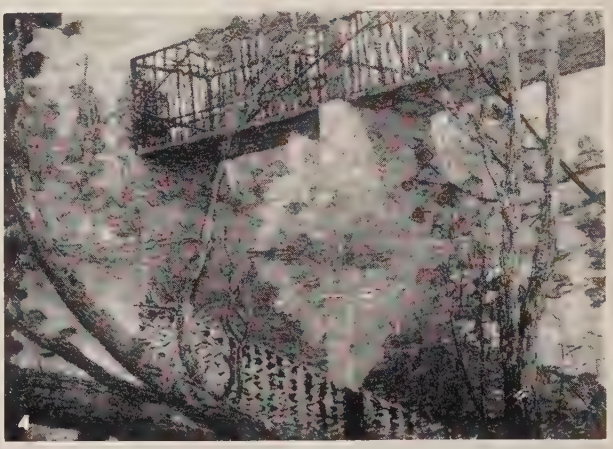
Willem Kalf, like Willem Claesz Heda, had finer perception of tone and development. Both were painters of rich objects that were executed in the adopted style of the Dutch, but with keen observation of values and tonality; they were taught by masters like Vermeer and Terborch.

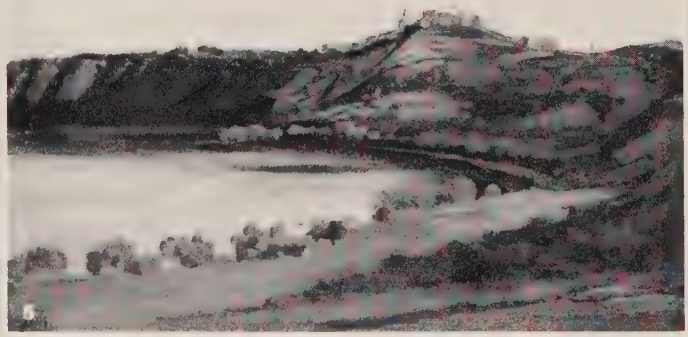
Franz Snyders's large game compositions are highly decorative, his fruit rich in colour, well drawn and painted, but overfilled with details and without concentration of the motif. No air in them! The pictures of game that his pupil, Jan Fyt, painted are well studied, realistic in the weight of deer and hare, and in the quality of the painting of fur and feathers. Jan Weenix was a highly decorative painter of dead game in luxurious surroundings,

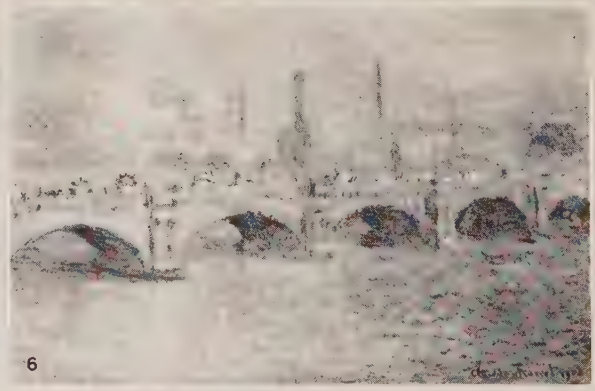
BY COURTESY OF (2, 3, 4, 6) THE METROPOLITAN MUSEUM OF ART, NEW YORK, (5) THE NATIONAL GALLERY, LONDON; PHOTOGRAPHS, (1) COLLECTION ARCHIVES PHOTOGRAPHIQUES, PARIS

LANDSCAPE PAINTERS OF FRANCE, THE NETHERLANDS AND ENGLAND, 16TH–19TH CENTURY

1. "The Shepherds of Arcady," by Nicolas Poussin (1594–1665), French. Influenced strongly by the classical Italian school
2. "David at the Cave of Adullam," by Claude Gelée called Lorrain (1600–82), a French painter of landscape who studied and worked for the greater part of his life in Italy
3. "The Harvesters," by Pieter Brueghel the Elder (1525–69), Flemish
4. "Sunset on the Scheldt," by Johan Barthold Jongkind (1819–91), Dutch
5. "Mousehold Heath, near Norwich," by John Crome (1769–1821) known as "Old Crome," English. Founder and representative of the Norwich school
6. "Bridge on the Stour" by John Constable (1776–1837), English







BY COURTESY OF (1, 2, 3, 4, 5) THE METROPOLITAN MUSEUM OF ART, NEW YORK; PHOTOGRAPH, (6) COPR. H. BONNAIRE

DUTCH, FRENCH AND AMERICAN LANDSCAPE PAINTERS, 17TH–20TH CENTURY

1. "Wheatfields," by Jacob I. van Ruisdael (1828–82), Dutch
2. "Evening," by Charles François Daubigny (1817–78), French, Barbizon school
3. "The Edge of the Woods," by Pierre Étienne Théodore Rousseau (1812–67), French, Barbizon school
4. "The Red Bridge," by J. Alden Weir (1852–1919), American
5. "Lake Albano from Castel Gandolfo," by Jean Baptiste Camille Corot (1796–1875), French, Barbizon school
6. "The Thames" (effect of snow, Waterloo Bridge) 1903, by Claude Monet (1840–1926), French, leader of the Impressionist group

garden backgrounds with decorated vases, the implements for the hunt and its spoils.

In all this interesting still-life work it was always the manner that was considered superior to the matter, and it was always the school that called for excellence of craftsmanship. Every master had his pupils who followed his style; father taught son, and the son taught his son; it was a trade that had to be learned.

Without absolute knowledge of his tools and the preparation of the canvas or panel, one did not count for much in the craft. So-called "visions" were not considered in the Netherlands, as they were in Italy. Pictures that could be studied and loved at short range were called for, and the work could not be carelessly done. Therefore, something was often missing, even in this beautiful work. It left no room for imagination. It was only for the eye—charming to look at, but nothing to dream about—and was generally the work of the painter and rarely of the artist.

Chardin.—Jean Baptiste Simeon Chardin lifted still-life to a higher plane in art than the Hollanders and Flemings of former years. Understanding their methods, he added to their technique air and light as the aim to search for. His simplicity saw beauty in his daily surroundings; his honesty rendered them with absolute truth. Every utensil in his kitchen we know—the copper water-fountain, the charcoal brazier, the brass kettles, the handsome water-jar, the bread knife, as well as the large loaf of bread, the herrings, cuts of meat, onions and pieces of china. Chardin's living-room we know, with the straight-backed chairs and the bird in its cage on a stand. We know the housewife with her white apron—and how splendid a white! Chardin's whites are miracles of painting. The white jug and the white fowl in the still-life in the Boston museum are unequalled. Few painters of all time have been able to handle white pigment as Chardin could. James McNeill Whistler was among the few.

Among his earliest pictures was the "Skate," now in the Louvre. This was accepted by the academy as his diploma picture, simply painted and freer in treatment than other canvases of his early career. He painted a great many interiors, with one or two figures. Again and again it is the light that predominates, the atmosphere of the room or rooms, for we often look through an open door into another room, and that room full of light. Every figure has its weight, stands soundly on its feet and is well in its distance from

the onlooker and from the wall behind. As still-life painting or interior with figure, it has every quality known; every colour value is observed, the drawing is easy, never overdrawn, and still never slighted. Chardin's textures are rendered as only a master could paint them; metal is metal and cloth is cloth; every edge, the despair of the average painter, is firm but well blended; light and air are over and around every figure or object. This is still-life painting, an answer to "What is still-life?"

Later Still-life Artists.—Chardin died in 1779, and for nearly a century there were no still-life painters of note; there was practically no interest in *nature morte*. When Courbet started his bold and vigorous manner of painting, he was alone; he painted what he saw and in a manner of his own invention. Whatever in nature looked worth painting he painted—figures, landscape, marines and still-life. His still-life canvases are done truthfully and spontaneously, and are of a flat, well-coloured technique. Several of his pictures have a stag in them, similar in motion to those of Snyders or Weenix, but with more weight and greater originality.

Manet was an artist who painted for excellence, and his still-life work, of which he did a great deal, is always of a high order. Simple and full of light, the canvas is never overfilled. Manet was also an individual who saw with his own eyes and painted in a flat manner, local colour and values being purposely slighted.

Antoine Vollon painted landscapes, but is better known for his still-life, in which he was very prolific. Most of his work was done in one sitting, and in a decorative, well-arranged, somewhat Dutch manner. His picture of "Fish" in the Luxembourg is a splendid piece of painting, with its dark shadows, almost monotone, and the wet and slimy fish in brilliant light. His reputation was widespread while he was alive, but seems somewhat duller at present; however, it will likely come back again, as in the case of Chardin.

Bonvin and Fantin-Latour were men of well-merited reputation. Fantin-Latour's flower paintings are tastefully arranged and finely executed. Bonvin's work, simple and truthful, is based on Chardin's methods.

Of the American painters, William M. Chase (1849–1916) painted fish, pots and brass kettles, and pictures of great brilliancy. Julian Alden Weir's flowers are noted for their exquisite delicacy and beauty.

LANDSCAPE PAINTING

LANDSCAPE ART began when artists sought to give a slight expression of background in their works of men and animals. As used by the earliest artists it is very simple: a mere line expresses a horizon; a few lines express foreground and distance. In Indian and Persian prints a few leaves represent the near location of a tree. The best of the early attempts to express landscape are by Chinese artists upon silk. These artists are unknown but experts form some idea of their antiquity, the earliest recorded being about A.D. 300. They expressed space and distance painted exquisitely in decorative composition. A few fine examples are "The Ten Horses" by Pei Kuan owned by the Metropolitan Museum; four paintings of the life of Wen-Chi, in the Boston Museum of Fine Arts; "The Earthly Paradise," in the British Museum and Ma Yuan's landscape roll in the Freer collection in Washington. Fine examples of wall decoration discovered at Boscoreal and Pompeii have an air of landscape art.

A further development of landscape painting is seen in the illuminated manuscripts (*q.v.*), with landscapes sometimes painted in the large beautifully decorated initials and in the line drawings for the masterly engravings and etchings that appeared in Europe with the development of the printing press, and in the backgrounds of the Italian primitives where the representation of rocks, hills, plains and skies appear. There are also the rich and beautiful landscapes in the Book of Hours, the miniatures from the "Hours of Turin" by Hubert Van Eyck (destroyed by fire in 1903), the landscape backgrounds of Hubert and Jan Van Eyck, and the landscapes in the famous paintings of Albert Ouwater. In depicting scenes from the stories in the Testaments

the artists of the early Renaissance enhanced and amplified these stories by endeavouring to place the characters in an imaginative landscape. Their archaisms lent them a peculiar decorative effect. The close adherence of students to the art conventions of their particular masters caused them to neglect painting from nature, although Michelangelo's master, Ghirlandajo, painted views of Florence in his frescoes of S. Trinita, Florence, and Leonardo da Vinci was an ardent student of nature.

The modern development of landscape painting may be said to have originated in Italy in the 15th century. One of the first artists to depart from the control of older conventions was Giovanni di Paolo. In the first and second of his six panels of the story of St. John, the figures are small and the landscape of the external world large in the scheme of composition, making a vivid representation that St. John encountered a physical earth and may have been affected by his impressions of it. Mathias Grunewald's polyptych (1510) known as the altarpiece of Isenheim, composed of several pictures with various backgrounds, is an impressive composition with a landscape effect which is an integral part of the expression of his idea. Jerome Bosch at the dawn of the 16th century conceived an inspired landscape of the Campinoise plains, in which there is a distinct atmosphere of the fantastic equally in its elements and in the figure subjects. Earlier than either of the foregoing is Conrad Witz's picture dated 1444 in the museum at Geneva, representing the Apostles fishing on the Lake of Geneva with Mt. Blanc in the background.

The landscape backgrounds of Titian's paintings are those which so much inspired later painters of landscape. They are reminiscent of the Cadore country where he spent his boyhood and of the views of the plains of Treviso with the far distant mountains to be seen from the window of his studio in Venice. In the work of the foregoing artists, however, landscape appears only as a background or accessory. The earliest detached landscapes are said to have been done by Ambrogio Lorenzetti, about 1338, on the wall of the Papazzo Pubblico at Siena. Even his fresco, however, is peopled with figures and can hardly be called "pure" landscape. Paul Bril (1554–1626), born at Antwerp, settled at Rome where he developed under the influence of A. Caracci and A. Elsheimer (who was a pioneer in landscape painting). He designed classic frescoes for Pope Clement VIII., in which he used landscape as his sole theme. His influence disturbed the ordered calm

of the conventional art world and ushered in the Franco-Roman school. It was Bril's pupil Tassi, who taught Claude.

The Netherlands.—Before considering the Franco-Roman school as it developed after Titian's death, and which had so much influence upon French art, we must speak of the Flemish and Dutch schools. Holland and Belgium became very prosperous. Protestantism frowned upon church adornment and the demand for religious paintings became very slack. The wealthy citizens of the Netherlands built handsome châteaux and a demand for small pictures was created, what is known as the "easel picture." One kind of the easel picture was the landscape, which was not, however, popular. John Van Dyke in his volume on Rembrandt avers that there was no commercial demand for landscape painting until 200 years after Rembrandt's death. The extreme poverty of the Dutch landscapists was proverbial and Hobbema had to give up painting and take a post in a wine cellar. On this account, landscape painting did, in a manner, represent the high-water mark of idealism, inasmuch as painters without prospect of profit were seeking to express their love and knowledge of nature as they saw it.

Gilles van Coninxloo (b. 1544), left a reputation; of his surviving works there is but one landscape owned by Prince Liechenstein of Vienna, and his work is said to have had much influence upon his contemporaries and successors. They said "his touch was spirited and light." Joachim Patenir (1485–1524) who was characterized by Dürer as "that good painter of landscape" is thought to be the first landscapist although he too had to introduce figure subjects into his landscapes. He tried to rid himself of conventions such as painting a brown foreground, a green median and blue distances. He earned his living painting backgrounds for other artists' pictures.

Of the painters in the Netherlands attempting pure landscape, there was Brueghel the Elder (1520–69) who had a broad style and composed his pictures spendidly; Sebastian Vraurex, admired by Rubens, and who introduced Italian ruins into his scenes, as also did Jacob Grimmer and others. Jan Sibrecht, David Teniers, Lucas van Valkenbrogh and Josse de Momper became very decorative and unconventionally gave the appearance of vastness to untrodden snow, or the peaceful vistas of the countryside in pale sunshine.

Peter Paul Rubens (*q.v.*) late in his life retired to the Château d'Elevyt and there, having no studio, did all his magnificent landscapes. At this time he spoke of his admiration for many of the Flemish landscape painters

and may have had only a modest estimate of his own, but they were so living, graceful and charming that they are considered among the world's masterpieces. They were done in Titian's manner and introduced qualities he admired in that master, but his colour is that of his northern contemporaries. Constable said of Rubens: "In no branch of art is Rubens greater than in landscape painting." "Rubens delighted in phenomena, rainbows in a stormy sky, bursts of sunshine, moonlight, meteors and impetuous torrents mingling their sounds with wind."

The Dutch landscape painters long enjoyed the limelight of appreciation due to French and English admiration for their works throughout the 18th and 19th centuries but modern criticisms seem to have brought about a slight decrease in the high estimation in which they were held. They are not so much revalued as out of mind, set aside, as it were, from consideration as something the spirit of which our own age does not sympathize with. We are to-day more interested in the appeal of the less natural but more handsome landscapes of the Flemish painters. We discover in some of those until recently almost obscure artists, such as Brueghel the Elder, qualities which we think the connoisseurs of former times were curiously blind to. This out of mindness was but a phase of current criticism, perhaps in part a mood of uncertainty over the probability that Rembrandt's pictures were not all painted by himself, but as recent experts deduce, were the works of his pupils which he signed as was the custom of some of the Italian masters and of Rubens. It may seem that the expression of the Flemish landscape painters is more distinctly individual and individuality appeals to the modern mind.

If, then, Rembrandt's landscapes were nearly all painted by his students (a view not generally accepted) the following are some of those of them who painted landscapes: Simon de Veeger, Anthon van Borssom, Lambert Dooner, Jacob Esselus, Phillip Komick, a prolific painter of landscapes, usually of flat river basins, Jan Griffers and Albert Cuyp whose work was radiant with light when attempting landscape; also Roeland Roghman who although not a student was particularly a friend of Rembrandt's.

One of the earliest and best of Dutch landscape painters was Jan van Goyen (1596–1656) who taught Jan Sheen; his pictures show an especial liking for soft browns and greys. Jacob van Ruisdael (1628 or 1629–82) was a very distinct landscapist and his work is especially important in marking the transition from the old to the later landscape. He was the first to put a

sad plaintive chord in the harmony of things seen and to give the feeling of restlessness, the never satisfied feeling which is so akin to the modern spirit. Meindert Hobbema (1638–1709) is now a much admired landscapist; Pane Potter (1625–54) painted with masterly skill Dutch out-of-door scenes; William van de Velde (1633–1707), a prolific worker, executed a large number of marine pictures as did his father Van de Velde the Elder (1610–93).

In the painting of landscape Rembrandt was much influenced by Adam Elsheimer and Hercules Seghers. He was not naturally a landscape painter and, like Rubens, did it in his advanced years. Being of all artists the greatest in intensity of feeling and the most profound, it follows that he would produce significant work in this field. His known landscapes are fewer than 15 in number. "The Mill" is probably the most outstanding.

Italy.—In Italy Canaletto (1697–1768) and Guardi (1712–93) of Venice were famous for their Venetian scenes. Salvator Ross (1615–73) did wild savage-looking landscapes peopled with bandits. Italy produced no pure landscape painters of the first rank. While the art of the Netherlands was developing in the north two artists of French birth were maturing in Italy: Poussin (1594–1665) and Claude Lorrain (1600–82). The latter was a pupil of the landscape painter Tassi whose master was Bril. The French painters inclined far more to Italian influences than did the northern painters, though in the 19th century the Romanist French school sought its inspiration from the Dutch painters. Both Claude and Poussin caused landscape painting to be raised to a place of dignity that it had never previously enjoyed, much as George Eliot raised the novel to a high place in English literature. At first sight Poussin seems cold and austere, as masculine as Claude is feminine, warm and radiant, but with intimate acquaintance one comes to understand that Poussin's was a passionate temperament held in restraint. His touch was heavy, bold and firm; he often worked upon a dark red ground. His landscapes depicted ragged ground and sharp contrasts of light and shadow and introduced rolling storm clouds. In his rigid style he recorded nature faithfully and grandly. He considered that the idea to be expressed should first be clearly conceived, then expressed in noble symbols of trees, flowers, sky and mountains. His "Shepherds of Arcady" is one of the treasures of the Louvre. Of Claude, one writer has said, "He was a worshipper of sunlight, transmitting ideal expression in an adoration of nature." He worked with indefatigable enthusiasm, staying in the country from earliest dawn until

night to learn how to express the blazing fires of daybreak, the setting sun or the falling night. Much of his painting he did in the presence of nature. Modern painters highly value Claude as an innovator in going to nature for a revelation of her wondrous loveliness. He is spoken of as "the greatest lyricist of nature." Posterity gives him the pride of place as the innovator of the modern landscape, for the fire of originality found in his approach to landscape painting.

France.—After the superlatively good work of Claude and Poussin, no notable landscape painting appears in France for a long time. The vogue for architectural ruins dwindles and Poussin's fine painting of "Cherubs" descends to the frivolous painting of Boucher's cupids. Art is led away from nature and follows the dictates of fashion, which was to paint idyllic pictures and of these Watteau's (1683–1721) are most noteworthy. His landscapes have the charm of sparkling colour, a prophecy of modernism to come.

Shepherds and cupids went out of fashion as the influence of Winckelmann and Lessing aroused Europe to an awakening of the merit of antique art. French art in particular became classic under the patronage of Napoleon (if not classic, at least enamoured of the sterner virtues) and landscape art almost suffered extinction in consequence of it.

Far East.—Early in the 16th century commerce and the consequent exchange of thought developed between Europe and Asia. We can guess that the artists of Europe, China and Japan studied the prints of the age and in some degree appreciated the subtleties of each other's art. French art took from the Japanese only what it liked—a delight in lovely contrast of movement.

Until her ports were forced open, Japanese art had been feudal, but with this event the popular and vulgar school of painting arose. It produced Japan's greatest landscape artist, Hokiisai, who did the 100 views of Fujiyama and other sets of masterpieces in landscape drawing. Hiroshige is the second famous and very fine painter of Japanese landscapes. Some of his work has been compared to Claude's because his colour print landscapes give a revelation of light in a masterly intellectual statement in line drawing.

England.—The English people admired Dutch art, especially in the eastern part of England where the intercourse of commerce with Holland was very active and where many Dutch families migrated. Many Dutch pictures were owned in Norfolk and the influence of them was strong upon

JUNGLE PAINTING BY HENRI ROUSSEAU

"The Repast of the Lion" by Henri Rousseau (1844–1910), exponent of French folk-art. A naïve simplicity and directness like that of the primitives characterises his work. The illustration is from one of the many fantastic paintings of jungle life made by Rousseau during his last six years. Now in the collection of Adolph Lewisohn

the development of the Norwich school. Jan Griffers, a pupil of Rembrandt, who lived in London, had great influence on English landscape. English landscape developed a little earlier in London than in the Norwich school in east England. Richard Wilson (*q.v.*), the "Father of English landscape painting," was a prosperous figure painter until he visited Italy. Upon seeing the work of Claude, he abandoned his former work to face starvation and experiment in a new manner of painting which was 100 years ahead of his time. Until this time the brown tree was a strict convention and Wilson strove to uproot it by painting in fat juicy colours and in other respects anticipating modern art. His influence on Constable was very great. Constable writing a friend said, "I recollect nothing so much as a large, bright, fresh landscape by Wilson."

Rembrandt's "Mill" was first seen in England in a loan collection in 1815 and had great influence upon Constable, Turner and Crome. Rubens' "Château de Steen" was shown in the same collection. It produced a sensation. Its golden blazes of sunlight were immediately copied by Turner in his "Walton Bridges." Constable changed his style on the spot and in Crome's "Windmill" it seems as if he tried to carry out the "Mill" of Rembrandt in the key of Rubens' "Château de Steen." Thomas Girtin, a boyhood friend of Turner, was an artist of remarkable promise who died in his early youth. Two water-colour landscapists, Alexander Couzens, an experimenter, and his son John exerted great influence upon landscape art in their time. Of the latter's "Hannibal Crossing the Alps" Turner said he had learned more from it than from any other painting.

Joseph Mallord Turner (*q.v.*), one of the best known of all landscape painters, was fortunate to find an impassioned critic whose fierce controversy of his claims to genius aroused great interest in Turner's work in his lifetime. His work is either vehemently liked or disliked; Ruskin at 17 began his career by defending and praising Turner. Ruskin divides Turner's work into three periods, the work of the first being distinguished by boldness of handling; generally gloomy tendency of mind, subdued colour and perpetual reference to precedent in composition. In his second period colour appears everywhere, instead of grey. His shadows are no longer one hue. He discovers that it is much more difficult to draw tenderly than ponderously and that all the most beautiful things in nature depend on infinitely delicate lines. Thirdly, quantity takes the place of mass. He sees that nature is infinitely

full; that painters had not only missed her pitch of hue but her power of accumulation. "He saw that there were more clouds in every sky than had ever been painted, more trees in every forest, more crags on every hillside, and set himself with all his strength to proclaim the great quantity of the universe. He saw that there were no limits to creation, but forgot that there was to reception. He thus spoiled his most careful work by the very richness of invention they contained, and concentrated the materials of twenty noble pictures into a single failure." These words from Ruskin's *Modern Painters* describe Turner's art. He was called the Claude Lorrain of England.

The desire of Wilson to paint in a less conventional manner was felt by Constable (*q.v.*), who was greatly enamoured of Claude and broke away from tradition completely. He was long in finding himself, but tireless in his effort to discover means of interpreting nature as he saw it. He succeeded late in life by a singular persistence that carried him through moods of depression in the years of his unrecognized efforts to paint with sincerity and conviction and to overcome the discouraging neglect of his early and middle years. His art steadily improved until the time of his death. He gained a fame that was never diminished and his influence in later life and after his death was enormous. His influence upon French painting and the subsequent art of all nations is acknowledged by all writers in art of every nationality. In 1828 he sent an exhibition of landscapes to Paris which created a sensation, so general was the enthusiasm for his work. The furore of Constable's success abroad established his success in England as her greatest landscape painter.

One of his contemporaries was Gainsborough (*q.v.*), whom he admired greatly. Gainsborough's landscapes are not so greatly admired by posterity as are his superlatively fine portraits. He regarded them as a luxury and left 40 of them in his studio when he died. Ruskin said of him, "His touch was as light as the sweep of a cloud, as swift as the flash of a sunbeam." His landscapes are of no particular place and are done in a manner peculiarly Gainsborough's own. He tried to be classic and to conform to an ideal of beauty.

In the east of England, in Norfolk, there developed a landscape school of a different character. While the London painters were so much influenced by Italian art the Norwich painters were mainly influenced by Dutch art. Many Dutch paintings were owned in the locality so that Hobbema was an

early love of Crome, who died mentioning that painter by name. Crome was the leader of the Norwich school. He was peasant born and self-taught. He did not seek to crowd splendour upon splendour, so his landscapes are remarkable for their simplicity and wonderful dignity. They were carefully planned, spacious and luminous with exquisitely coloured atmosphere. He taught and advised the painters of the Norwich school. He said to his son, "If you paint a pigsty, dignify it." His letter to his pupil Stark is a famous one of advice to a landscapist.

The Classicists.—The English taste for art showed itself aristocratic and luxurious and did not welcome the innovations of Constable's tendency toward realism, the joy of seeing commonplace things made interesting. A cold austere revival of classicism in France, fostered by Napoleon, had caused French art to lose its animation so that Constable's exhibition of breezy landscapes moist with dew and suggestive of real out-of-doors threw the French painters into a fever pitch of excitement. Painters old and young felt a new enthusiasm for their art, and its development was such that France won and held the position of leadership in art throughout the 19th century.

Delacroix, Deschamps and Couture drew and painted excellently from nature, but are not fine landscapists. Courbet turned to landscape after he had failed as an historical painter and after he was exiled to Switzerland. He was defiantly realistic, the very antithesis of David, "The Father of French Classicism." Courbet was famous for his hunting scenes. Occasionally he would paint a single tree with unrivalled mastery, or delight one with simple bits of painting in his native mountains of Jura. His "Wave" is his most famous painting.

Corot (1796–1875), who had a natural bent for the presentation of sunlight and air, acquired a sense of ancient poetry and mythology which he showed in his pictures. His early work, fresh in tone, full of movement and intimate in feeling is being rediscovered, after some neglect. It was Corot's later period of work that became so popular. The simplest paths, the quiet streams and misty distance composed in delicate tones and values afforded him ample material for subject matter.

Rousseau (1812–67) loved the forest of Fontainebleau and was more alone with nature than Constable was. Often there was no sign of man in his landscapes, only untamed nature teeming with living energy. He had an extraordinary knowledge of earth and everything that grew upon it.

Millet (1814–75), an intimate friend of Rousseau, was equally serious-minded. One must appreciate the man to appreciate his work. Through his deep and powerful sympathy for the hard and melancholy life of the French peasants that silhouette his landscapes, he fails to rank as a landscape painter in the pure sense, except in his famous "Spring," now in the Louvre, which is one of the world's greatest landscapes.

Diaz (1809–76), of Spanish origin, loved the brightness of nature. Dupré loved the movement of nature between light and gloom, wind and rain. Daubigny (1817–78) worked on a houseboat that was his studio and home. From it he observed with intimacy the last glow of evening and the rising sun mists. For him the green earth was earthly and very lovely. His best works are in Mesdag museum in The Hague. Troyon (1810–65) used the earth as the home of cattle, as Millet used it as the home of the peasant.

The Impressionists and Post-Impressionists.—Monet (1840–1926) was the great master of Impressionism (*q.v.*). He employed a palette of nine colours: red, orange, yellow, blue, green, indigo, violet, black and white. He liked to experiment in flat planes of earth and painted sunlight keen and hot. His subjects were most varied: fields and trees in effects of light. His paintings of water are marvels of beautiful analysis of colour, whether attempting the bubble and iridescence of quick flowing streams or the surging seacoast. As his love of colour analysis developed, he delighted in painting series of effects of light upon a single subject such as his 22 paintings of a neighbour's haystack at all times of day and seasons of the year. His 25 paintings of every effect of light upon the façade of the cathedral of Rouen, covering a period of three years' work, were done from a second storey window opposite the cathedral. Of himself Monet said, "I wish to paint as the bird sings." Without Monet there would have been no Impressionists. He borrowed from Japanese prints their perspective of seeing things from a high altitude and did his famous street scenes in this manner.

Sisley (1830–99) was prominent among the Impressionists doing rural scenes and commonplace subjects with a personal and lovely vision. There was tranquillity and happiness in all he saw around him. The followers of Impressionism are numerous, and the movement affected the art of other countries, notably as in the work of George Clausen, Spencer Gore, Sickert and Gilman of England and Emile Claus and La Sidaner of Belgium. Degas

(1834–1917) and Manet did few but very important landscapes. Degas painted with a keen intelligence and his race courses are admired for their restraint.

Impressionism was followed by Neo-Impressionism, a more formal and scientific technique of dots of pure pigment now called Pointillism. Signac, its originator, said, "By means of suppression of all impure mingling, by the exclusive use of the optical mingling of pure colours, it guarantees a maximum of luminosity, colouration and harmony." Seurat, Henri Martin, Auguste Pointilin and Fjaestad of Sweden employed this manner in painting.

In Italy Segantini was one of the greatest artists of the 19th century. In one respect, he is unique; he demonstrates more than any other artist the unwillingness to be influenced by any "isms" or methods, and the value of independent, individual thinking and feeling. He did not strive in the least to live in his age with the hope of being classified with the artists who expressed the ideas and feelings current in their age. Segantini's life was solitary and his thought independent. His chaste passion for his art has made his work very virile and gives it great depth of feeling.

After Neo-Impressionism came Post-Impressionism. The momentary emotion of the Impressionist was dissatisfying to some artists of earnest effort and a new leadership was established by the work of Cézanne, Van Gogh and Gauguin. Its cult was that the artist should endeavour to master his subject rather than that his subject should master him. Cézanne's aim seems to have been to find a greater measure of volume, depth and height than Impressionism achieved. He ruthlessly eliminated detail, thus seeming to return to primitive art.

Other Artists.—Gauguin did not begin to paint until he was 35 years old. His desire to paint was combined with his disgust for the civilized world. He worked at times in Brittany but is famous for his landscape decorations of Tahiti which have a jewel-like splendour of colour and an expression of mass. Van Gogh had a great power of perception but his impetuosity and lack of restraint made him seem a very brutal if very powerful painter. His ploughed fields are so interpreted as to make one feel and smell the pungent turf, as one almost smells his blossoming trees. His colour is very glowing and powerful.

America.—Rodin wrote of American landscape as he knew it: "There is in America a renaissance of landscape painting equalled only by the Italian

Renaissance." The aspect of American landscape is influenced less by European art than is figure painting. All its best landscape painters are distinctly American; George Inness, Homer Martin, Winslow Homer, J. Alden Weir and Willard Metcalf were all distinguished American landscapists.

MODERN

Landscape painting of the present century has been the subject of a great number of conflicting influences. Of these the first and greatest was undoubtedly Impressionism (*q.v.*). Few are the outdoor painters of to-day who have not been profoundly influenced by the discoveries of the group of Frenchmen who devoted themselves to the study and interpretation of the phenomena of light. But, while Monet, Manet, Sisley and their compatriots sacrificed form in their search for vibration, the outdoor painter of to-day has increasingly concerned himself with it. Indeed, form, or the allied problem of mass—three-dimensional form—is the particular concern of the followers of Cézanne and form in the sense of design is the greatest interest of many of the other so-called "Modernists," many of whom, be it said in passing, seem to believe that it originated with them.

A painter who is devoting himself to the exploiting of a certain quality in art, be it form or colour or design or some esoteric and not easily defined subtlety, almost inevitably disregards in his work the other qualities in which, for the moment, he is not interested. This was markedly true in the case of the Impressionists. It is evidenced to-day by a multitude of painters who are attempting to introduce new qualities into their art or to employ it for the expression of hitherto unexpressed emotions and who, in the attempt, are quite regardless of the ordinary technical qualities. It is for this reason that much of this experimental work is crude. Unfortunately for its creator the crudities are frequently more obvious than are the subtle qualities for which he is striving and which, in some measure, he may have realized.

The experimental in art was never more in evidence than in the era of reconstruction through which we are passing to-day. The landscape painter is no longer interested in producing a transcript of nature; he is not moved by the once important technical problems but only by the desire to produce

balanced design of form and colour. Even the jargon has changed. Instead of "values" he talks of "rhythms" and his critical compatriots question not the factual truth of his colour but his reasons for employing it in certain arbitrary forms and relations.

Modern painting, then, is little concerned with craftsmanship, in the sense of beauty of surface. Moreover, the modern landscapist is, unlike the Impressionist, not particularly interested in the registration of the ephemeral, passing phases of nature, concerning himself rather with what he believes to be the organized statement of her fundamental, structural qualities. This rather general statement would seem to be applicable, with few exceptions, to the landscape painting of the world in this 20th century. From the severe naturalism of the Scandinavian product to the frankly experimental and daring work of the Germans, from the austere landscape of the Spaniards to the brittle virtuosity of the modern Italians, the prevailing note is the search for the essential, the fundamental.

But landscape is not the preferred field of endeavour of the painters of Germany, of Spain or of Italy, notwithstanding the brilliant work of certain artists in each country. It is more in evidence in the profoundly racial work of the Russians as exemplified by Rorich, Anisfeld, Gorbatoff and Grigoriv. In Czechoslovakia and in Poland groups of young painters are producing original and sometimes daring landscape, and, in possibly a less degree, this is true of Holland and Belgium.

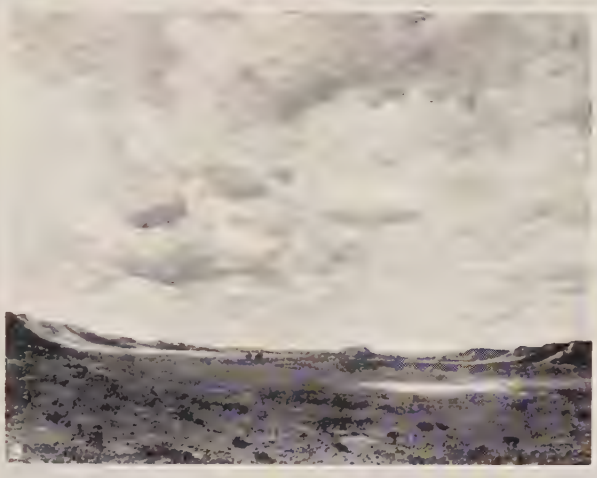
In France, notwithstanding the landscape tradition of the Barbizon men and the Impressionists, one sees to-day less important work in this field than in that of figure painting or even of still-life. But landscape is by no means neglected and the artistic catholicity of the French is demonstrated by the interest that is shown in work that differs so radically in its intention as does the daring product of Vlaminck, Utrillo and Othon Friez, to cite names almost at random, from the poetic realism of Bonnard and Besnard or from the pure impressionism of Le Sidaner.

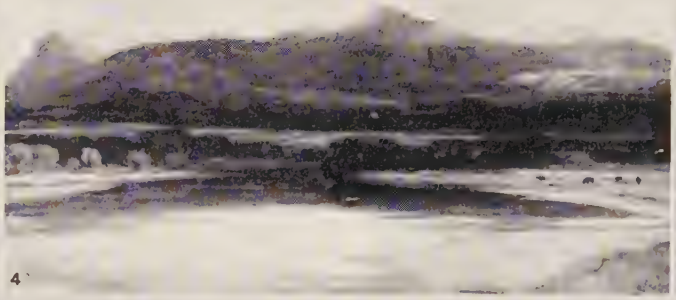
But it is in the Anglo-Saxon countries that the art of landscape is most followed. In England, while there is little, in this field, of acute modernism, excellent work is being done by a number of artists. Definitely English are the landscapes of Alfred East, James Pryde, D. Y. Cameron and of many others. There is little of the experimental in this handsome work. Its dominant quality is an intense, poetic appreciation of the beauties of nature.

Distinguished landscape, much in the English tradition, is also being produced in Canada.

If the United States may be said to have produced a definitely national art, it is in the field of the out-of-doors. Far less modern in its character than is most of the continental painting now in evidence, its dominant note would seem to be an organized realism, a realism which makes use of the facts of nature but so employs them as to increase their artistic potency. This was the message of Winslow Homer and it is that of a multitude of distinguished painters of to-day. While between the slightly controlled naturalism of Redfield or Davis or Metcalf, for example, and the formalized patterns of Kroll, Dasburg, McFee or Rockwell Kent there is an enormous difference in emphasis, there is not so much divergence in intention as appears at first sight. All are more or less successfully shaping landscape to their ends as are also Gardner Symonds, Garber, Gifford Beal, Lawson, Hibbard and Emil Carlsen, none of whom find it necessary to distort but merely to organize truth. There are many others, notably the important group of painters of the West: Blumenschein, Reiffel, Groll, Hennings, to name only a few, the art of all of whom goes far beyond mere imitation of facts.

Landscape is, perhaps, in transition, as are probably all the arts. It is futile for one to attempt to enter the field of prophecy, but it would seem to be reasonably probable that the landscape of the future will make full use of the technical knowledge of the past and, while not in the least concerning itself with photographic statement, will also avoid grotesque distortion and will continue to make the fullest use of the facts of nature as material to be organized toward the production of truth.





BY COURTESY OF (1, 5) THE KRAUSHAAR ART GALLERIES, (2) THE HIRSCHSPRUNG MUSEUM, COPENHAGEN, (3, 4, 6) THE METROPOLITAN MUSEUM OF ART, NEW YORK

MODERN LANDSCAPE PAINTING

1. "Twilight and Sunglow," by Henri Le Sidaner (1862–), Belgian, Impressionist school
2. "View from the artist's home on the island of Naxos, Greece," by Niels Skovgaard (1858–), Danish
3. "Silver Clouds, Arizona," by Albert Lorey Groll (1866–), American
4. "Sunrise," by Sir David Young Cameron, (1865–), English painter and etcher
5. "Flight at Dawn, Montauk Point," by Gifford Beal (1879–), American
6. "Opalescent River," by Gardner Symons (1865–), American

BY COURTESY OF (1) THE KRAUSHAAR ART GALLERIES, (2, 4, 5, 6) THE REHN GALLERY, (3) THE REINHARDT GALLERIES COPR. BONNAIKE

LANDSCAPE PAINTING BY MODERN FRENCH AND AMERICAN ARTISTS

1. "Incoming Tide," by George Luks (1867–), American
2. "Cape Ann Granite," by Edward Hopper, a contemporary American artist
3. "The River," by Maurice Vlaminck (1876–), French
4. "Brigham's Yard, Kingston, N.Y.," by Eugene Speicher (1883–), American
5. "Landscape, with painter's house, Woodstock, New York," by Henry Lee McFee (1886–), American
6. "Central Park," by Leon Kroll (1884–), American

MINIATURE PAINTING

THE WORD "miniature" is derived from the Latin "minium," vermillion, the colour used for the borders of the pages and the initial letters of manuscripts, in which small pictorial scenes were introduced. These lines were later on known as rubrications, and the word "miniature" applied to the decorations themselves, rather than to the lines which surrounded them. Then, owing to the small size of the work, the word became connected with the French word "mignature" and so gradually applied to paintings in little, and in the present day to anything that is of unusually small size. The two more accurate phrases are "paintings in little" as Pepys calls them, or "limnings" as they were termed in 1675, and the miniature painter, even in Queen Anne and George I.'s time, was spoken of as the "limner." That word itself goes back to "enluminer," and that again is derived from the Latin "illuminare," to paint.

MINIATURE PAINTING IN THE EAST

THE beginnings of miniature painting in the Mohammedan East are obscure, in consequence of the various forces of destruction that have laid in ruins so many of the centres of Muslim culture, as well as the hostile attitude of the theologians towards all forms of representational art, and the fanaticism that sought to destroy the work of the artist. Two or three drawings on Arabic papyri of the 10th century, now in the collection of the archduke Rainer in Vienna, show that Coptic influence was operative from an early period in

the Mohammedan era; but examples are not forthcoming as evidence of any further development in Egypt.

Persia.—In Mesopotamia, however, in the 13th century begins a series of miniature paintings, illustrating the Maqāmāt of Harīrī and such animal stories as those of Kalīla and Dimna; a comparison with contemporary miniatures in the service books of the Jacobite and Nestorian Churches suggests that the painters were either themselves Christians or were carrying on the tradition of oriental Christian art, in the service of Muslim employers. Influences of another kind are observable in the illustrations of a ms. (dated A.H. 710=A.D. 1310–11) of the history of the world, by the famous Minister of State, Rashīd ud-Dīn (d. A.D. 1318), made by his painters in Tabriz; the talented author appears to have provided not only Christian but also Chinese and Indian pictures for the guidance of his painters in their representations of the various historical incidents of successive ages. From this period onwards Persia continued to produce the finest examples of Mohammedan painting. Chinese influences were, it is true, prominent under the rule of the Mongol conquerors, and portraits of them occur (*e.g.*, in such a ms. as *Supplément persan* 1113 in the Bibliothèque Nationale); but native Persian genius began to re-assert itself in the reign of Tīmūr (1369–1404) and under his immediate successors, and freed itself from all such Chinese influences, except certain conventional forms of representation, such as clouds, etc. Several portraits of Tīmūr are extant, and his sons and grandsons, who divided his empire among themselves, were distinguished for an even more generous patronage of artists. But the art of painting in Persia is entirely anonymous until the reign of the last of the Timurid princes, Sultan Husayn Mīrzā, who reigned in Harat from 1468 to 1505. The most famous painter in the annals of Persian art, Bihzād, during the earlier part of his career worked under the patronage of this prince, and more than one portrait of his patron is attributed to him. Later, Bihzād enjoyed the favour of Shāh Ismā'īl, the founder of the Safavid dynasty in 1502, and for about a century a succession of painters of extraordinary talent were actively employed in the service of the earlier monarchs of this dynasty. Their work has survived mainly in manuscripts of Persian poetry, which they were called upon to illustrate, and masters, such as Mīrak, Muzaffar 'Alī, Qāsim 'Alī and Sultan Muhammad, carried on in a brilliant manner the traditions of the school of Bihzād. Shāh 'Abbās (1587–1629) followed the practice of his forefathers

in employing a number of court-painters, who worked in the royal atelier, but though their names have been recorded, it is difficult to assign to them, with any degree of certainty, the pictures that have survived from this period. Only a very few paintings bear the signature of any of these court-painters, with the important exception of Rizā ʻAbbāsī, who was a prolific artist, and not only had the habit of signing his pictures, but in many instances also wrote out long inscriptions giving the exact date and the circumstances under which the pictures were made; he was a master in the art of portraiture, and his miniatures have preserved a record of Shāh ʻAbbās, his patron, and of a considerable number of his contemporaries. A portrait of the master himself, who died in April 1635, is extant, copied 40 years later by an enthusiastic admirer, named Muʻīn Musavvir, who called himself his pupil.

India.—From the end of the 16th century onwards, portraiture constituted one of the most prominent forms of artistic activity not only in Persia, but also in India. The emperor Akbar (1542–1605) kept up a large establishment of over 100 painters, and employed them to illustrate his manuscripts, especially the translations which he had made for his use of works of Sanskrit literature into Persian. The emperor himself often sat for his portrait, and also ordered the portraits of the grandees of his court to be taken. Of the painters themselves very little more than their names is known, but these frequently occur, written apparently by some one of Akbar's clerical staff, not by the artists themselves, under the paintings with which they were credited. Among them, ʻAbdus Samad was especially noted for his skill in portraiture and he was entrusted with the training of some of the other court-painters. Jahāngīr (1605–28) was as generous a patron of painters as his father had been, and innumerable portraits of him and of his courtiers are in existence; in his memoirs, the emperor makes mention of several of these artists, and bestows especial praise on Abu'l Hasan, as having painted a picture of his accession, and on Bishandās, as a painter of portraits; the latter was sent to Persia in the suite of an ambassador accredited to that court, in order that he might there paint the portraits of the shāh and the chief nobles. Shāh Jahān (1628–59) carried on the tradition of his father and grandfather in patronizing art. The head of his staff of painters was named Muhammad Faqīrullāh Khān, and he was assisted by Mīr Hāshim, famous as a portrait painter. But the rigid orthodoxy of his

son, Aurangzeb (1659–1707), caused him to be hostile to all forms of representational art, and during the long reign of this monarch the art of painting in India suffered a decline from which it never entirely recovered, and though many pictures, portraits especially, were produced, they fall short of the fine achievements of the court painters of the first five emperors of the Mughal dynasty.

Turkey.—Similarly, orthodox sentiment stood in the way of painting receiving so open and generous a patronage in Turkey, as it had once enjoyed in India, though some of the Ottoman sultans took painters into their service; the earliest of these were Persians, and it was not until the middle of the 15th century that there is any record of a painter of genuine Turkish stock, named Husāmzāda San'ullāh. Mohammed II. (1451–81) took a special interest in the work of Italian painters and medallists, and Gentile Bellini worked for him in Constantinople for a little more than a year, and trained a Turkish pupil, named Shiblīzāda Ahmad. Sulaymān the Magnificent (1520–66) also encouraged painters, one of whom, named Haydar, made copies of miniatures by François Clouet; but lack of intelligent patronage checked the growth of a school of painters in Turkey, and their achievement has consequently been more meagre and less distinguished than that of Mohammedan painters in either Persia or India.

EUROPEAN MINIATURE PAINTING

Portraits of living persons appear in illuminated manuscripts, especially of the 14th, 15th and 16th centuries and in many notable documents. They reached a high standard in France and the Netherlands. Hans Holbein the younger executed small portraits of very fine and dainty technique, such as are called in the present day miniatures; and though at this period there were other portrait painters who were responsible for somewhat similar work, such as Shute, Betts, Benninck and Teerlinc in England (*see* Salting collection, Victoria and Albert Museum) Holbein is generally regarded as the earliest and greatest representative of the art. The technique of the European miniature painter was closely derived from that of the painter of illuminated manuscripts.

England.—The earliest known English miniature painter, Nicholas

Hilliard (*c.* 1547–1619), in his work shows clear signs of such derivation, his colours are opaque, gold is used to heighten the effect, but the portraits have a flatness and absence of shadows entirely resembling the paintings of the illuminated manuscripts. His son's work is a little bolder than that of the father, and his miniatures somewhat richer in colour. Two painters named Isaac and Peter Oliver, father and son, succeeded Hilliard, Isaac (*c.* 1567–1617) being stated to have been a pupil of Hilliard, and Peter (1594–1647) his father's pupil. These two men were the earliest to give roundness and form to the faces that they painted, and they were responsible for larger portraits than Holbein or Hilliard had ever painted in miniature, some of them measuring as much as 10 inches by 9 inches.

The representations of all these four miniature painters are flat, everything is seen in one light, all in detail, and embroidery, lace or jewellery presented with almost microscopic minuteness.

The two Olivers were followed by two painters named Hoskins, again father and son, the elder, John (d. 1664) was the master of Samuel Cooper the greatest of English miniaturists. In the time of Hoskins, the influence of the old school of illuminators nearly passed away, the portrait was presented much more completely in the round, in distinguished fashion, painted with a full brush in easy rich masses, and the harmony of colours was deeper and grander. Hoskins was the first of the miniature painters to be able to represent in satisfactory fashion the appearance of flesh.

Hoskins was succeeded by Samuel Cooper, his nephew (1609–72), who spent much of his early life in France and Holland, and whose work in miniature has been characterized as "life-size in little." His under-painting is often in sepia, but where flesh was concerned in vivid green with a transparent red lake over it. He painted faces supremely well, although erring a little on the ruddy side, and Walpole says of him that, "if a glass could expand Cooper's pictures to the size of Vandyck's, they would appear to have been painted for that proportion."

Up to this time, miniature portraits had been painted mainly upon the backs of playing cards, very occasionally upon thin skin, usually chicken-skin, stretched across such card, but Cooper experimented twice at least upon mutton bone. The use of ivory did not come in until long after his time. His portraits mark the supreme point in English miniature portrait painting.

He had a brother Alexander (d. 1660), whose works resemble those of Samuel Cooper, but are not as strong or as magnificent.

There were many other painters of his period; among them were David des Granges (1611–75), whose work can be studied at Ham House and Windsor Castle, Richard Gibson (1615–90), Mrs. Rosse, his daughter, who cleverly imitated the work of Samuel Cooper, and other painters, such as Flatman, who was also a poet, Nicholas Dixon, Sir B. Gerbier and Charles and Mary Beale. All these made use of opaque colours.

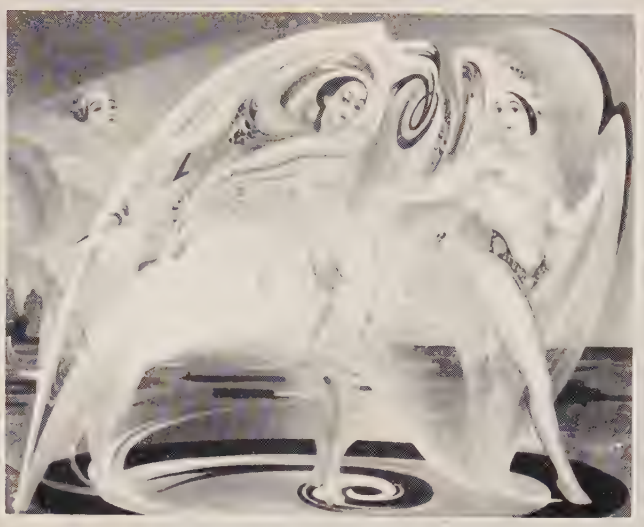
Just before 1768 there was a fashion for extremely small miniatures, still, however, painted upon cardboard or occasionally upon vellum, and the work of such artists as Gervase Spencer (d. 1763), Hone and Scouler should be noted.

In the 18th century, we come to the earliest use of ivory as a suitable material on which to paint portrait miniatures. This provided miniature painters, especially those of France, with exactly the most suitable material upon which to use the newly discovered transparent colours. The establishment of the Royal Academy (1768) was largely responsible, in England, for the popularity of the miniature painting on ivory.

Richard Cosway (1742–1821) is usually regarded as the principal English exponent of the art, so much so that for a long time when little was known of other artists, miniatures on ivory specially well painted were invariably attributed to him. His works are brilliant and of considerable beauty, his dexterity being so great that the portrait, to use the words of a well known critic, looks as if it was blown on to the ivory, and was gently resting there. With all their beauty, however, Cosway's miniatures possess many faults in draughtsmanship, and these were exaggerated by one of his successors, Andrew Plimer (1763–1837) whose delightful portraits are often marked by forced chiaroscuro, experiments in strong colour and most inaccurate drawing. Plimer had a brother Nathaniel, who did better work than did his elder brother, and his miniatures are much smaller, and more difficult to acquire.

Perhaps the most popular man of this period was George Engleheart (1750–1829), who was responsible for nearly 4,000 miniatures, a careful account of which he kept in his ledgers. His work is bolder and stronger than that of Cosway. His paintings are usually signed by an initial, and often dated.

The most skilful draughtsman of the period was John Smart (1741–1811)



BY COURTESY OF (3) MRS. PAUL REINHARDT, (4) JOSEPH STELLA, (5) MRS. FRANKLIN LOCKWOOD, (6) ALFRED STIEGLITZ, (7) THE FERARGIL GALLERIES

PAINTINGS SHOWING THE NEW INTEREST IN RHYTHM

1. "Méditerranéenne" by Louise Janin. Images of things normally separated, coalesce to evoke a familiar mood that the lilting rhythms intensify. The viewpoint is from above looking down on a seated figure
2. "Ballet" by Louise Janin. The rhythms of the dance are suggested by abstract "veils"
3. "Two Girls" by Marie Laurencin. The repetition in form creates a pleasantly passive rhythm
4. "The Bridge" by Joseph Stella. An excellent example of the beautiful rhythms to be found in modern construction
5. "Blue Dancer" by Maurice Sterne. A similar use of forms to Fig. 2 but less extensively carried out
6. "Pink Vase with Green Leaves" by Georgia O'Keeffe. Contrasting two rhythms, the vase and leaves in flowing curves and the background in straight horizontal and perpendicular arrangement
7. "Into the Moving Night" by Arthur B. Davies. One of the most successful uses of abstract rhythmical forms applied to the human body

2

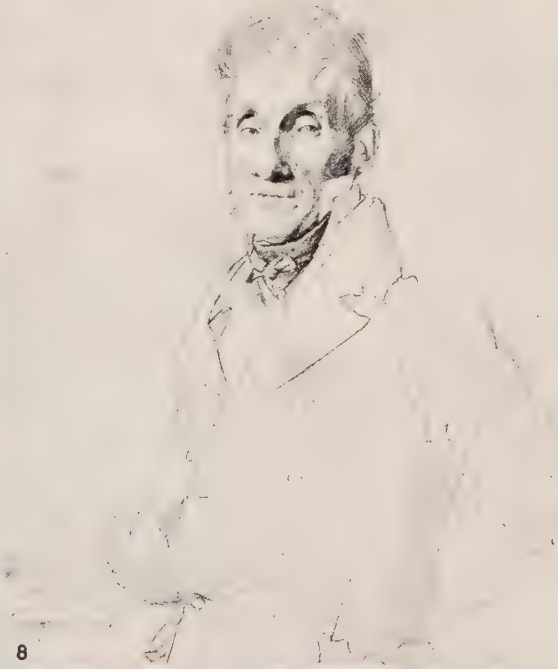
3

4

5

6

7



8

BY COURTESY OF (5-8) THE METROPOLITAN MUSEUM OF ART, NEW YORK; FROM (1-4) THE G. C. WILLIAMSON COLLECTION

FRENCH AND ENGLISH PENCIL DRAWINGS

1. Drawing in "plumbago," with some wash work, of Sir Bevil Grenville, dated 1636, by Peter Oliver (1594–1648), English. 2. Drawing in "plumbago" of Charles II., by David Loggan (1635–1700). 3. Drawing of Mary, daughter of the 1st Marquis of Lothian, by David Paton (fl. 1650–1700), English. 4. Drawing in "plumbago" on vellum of Elizabeth, Viscountess Tracy, by Thomas Forster (fl. 1695–1712), English. 5. Portrait of Edouard Manet, by Edgar Degas (1834–1917), French. 6. Landscape by Thomas Gainsborough (1727–88), English. 7. Study by Alphonse Legros (1837–1911), French. 8. Portrait of an Unknown Man, by J. A. D. Ingres (1780–1867), French

whose work excelled all that of his contemporaries in its silky texture and elaborate finish, and in the extreme skill with which the flesh, perchance sometimes too ruddy in colour, is painted. Amongst all the group, Smart alone seems to have had a profound knowledge of anatomy.

One of the most delightful miniature painters of the day was Ozias Humphry, whose work is broader than that of his contemporaries, and who was in many respects an original genius. Towards the end of his life, owing to failing eyesight, he had to devote his time to pastel painting. Nathaniel Hone and his son Horace Hone, Peter Paillou (1740–1800) and William Wood (1768–1809) are painters who stand out in somewhat marked fashion.

At the end of the 18th century, another group of artists come into view, such as Shelley, whose best portraits are groups of two or three persons, Hargreaves, a Liverpool painter, Mrs. Mee, who was responsible for a large number of portraits, Edridge, who drew also in pencil full-length portraits, colouring the faces in miniature fashion, as did Cosway, Nixon, Collins, Crosse and others.

Lawrence and Raeburn, in the early part of their career, both painted miniatures, but works that can be definitely attributed to either of them are extremely rare, and can very seldom be identified. Hoppner is said to have painted one or two miniatures, one only is known bearing his signature.

Andrew Robertson started quite a new fashion in miniature portraits, desiring to make them more like small-sized paintings in oil, but his pigments were water-colours used with extreme skill and great knowledge. His paintings are particularly brilliant and also often executed with a very dark background, and full of dignity and force. The desire gradually came about in his time, and the time of those who followed him, to have much larger portraits than had hitherto been called miniatures, and at that period there was introduced the process of flattening out curved slices of ivory by hydraulic pressure. This enabled such men as Sir William Ross, Chalon, Newton and Thorburn to paint portraits of unusually large size, as large, and in some cases, larger than an octavo sheet of paper. In some instances, the ivory, by reason of climatic changes, has returned in a slight degree to its original curved shape, and hence these larger miniatures are often slightly cracked. Of this latest school, Chalon and Newton were the only two who worked in broad masses, the others, notably Ross, had an almost microscopically minute technique, and invariably worked under a magnifying glass.

All this school devoted too much attention to costume and accessories, and too little to the representation of the human face, presenting their works, moreover, in full direct light, with but little shadow, and comparatively formal and stiff in their positions.

Among modern miniaturists the work of Alyn Williams is of marked distinction and importance, and he has gathered about him a group of excellent modern miniature painters, but it would be invidious to name any others than Miss Brunton, whose work is so distinctive and almost miraculous in its combination of minute treatment and broad effect, that it stands out in sharp relief. Lately, an effort has been made to move away from the accepted microscopic minuteness to an effect of broader painting with excellent results, and even the modernist school has its exponents amongst the miniature painters of the present day, who aim at showing that the art is a living one, and that it progresses with the steady evolution that should characterize all artistic movements.

United States.—In the United States there have been many notable miniature painters. The earliest that can at present be identified was John Watson (*c.* 1715), who drew small portraits in pencil and in India ink. C. W. Peale was the most notable of the Philadelphia painters, and his works exhibit much charm. In Charleston (S.C.), Henry Bembridge did admirable work in about the middle of the century. Miniaturists who must be specially mentioned in connection with New York are J. S. Copley, Henry Pelham and Joseph Dunkerley, while John Ramage was also notable and for a while was known in connection with Boston also. Two Scotsmen, Archibald and Alexander Robertson, went out to America towards the end of the century, and did admirable work in miniature painting, as did also another Robertson, an Irishman named Walter. The best native talent in the United States belongs to a Rhode Island man, E. G. Malbone, and with him should be mentioned Benjamin Trott from Boston and Charles Fraser from Charleston; the latter continued to paint down to 1850. Perhaps the most famous of all was named Robert Field, who was responsible for some of the very finest miniatures ever painted in America. He is the subject of a notable book by H. Piers, *Robert Field* (1927), recently issued concerning him. Two New Englanders amongst the very last of the American miniature painters were Alban Clark of Massachusetts and R. M. Staigg of Newport, and in the early part of the 19th century, one ought not to forget to mention Henry Williams

of Boston and Sarah Goodridge, and in New York, Dickinson, Wood, Inman and Cummings.

France.—In France, there has always been a very important series of miniature painters. Amongst the earliest portraits on vellum and paper were those painted by Clouet, father and son, Perreal and Fouquet, and following them is a long series of excellent painters who were, in almost every case, admirable draughtsmen and good colourists. Some of the finest portraits painted in France were, however, the work of a Swede named Pierre Adolphe Hall (1739–93), who, during the Pompadour period, was an exceedingly popular artist. A great painter was the Austrian, Heinrich Füger (1751–1818), who painted single portraits and groups on ivory in amazingly skilful fashion, charming graceful compositions in excellent colour.

Of French painters, amongst the best known are Dumont, Sicardi, and in later days Isabey and Augustin; the former died in 1855 and the latter in 1832. Probably no Frenchman painted portraits more skilfully than did Augustin, and those he produced of the great Napoleon are unequalled for beauty and brilliance.

Quite another school of miniature painters was represented by Fragonard, whose portraits are painted with a brush very full of colour in exceedingly broad manner, with a marked absence of the excessive minuteness of technique which is usually exhibited in a miniature painter's work. Other names that ought to be mentioned are those of Drouais, Nattier, Largillière and Périn. The great Boucher also was responsible for a few miniatures.

Spain.—In Spain, Goya produced some excellent works, and there are also many other notable painters in Spain, who executed good miniatures.

Italy.—Rosalba Carriera (1675–1757), the famous Venetian pastellist, was also a notable miniature painter.

TECHNIQUE

One is not able to speak with certainty respecting the vehicles that were used by the earlier painters (*see* G. C. Williamson, *The Art of the Miniature Painter*, 1926). Probably Holbein's portraits were executed with a distemper vehicle, either the white or the yolk of egg, or both combined, and it has been stated that by analysis absolute proof has been obtained of Holbein's

use of albumen, and of his arrangement to neutralize the alkaline action of the albuminous liquid by means of weak acetic acid. Hilliard certainly ground his colours with gum arabic, and other gums similar to that were used by those who followed him. Sugar candy also was used, sometimes in lieu of the gum, and sometimes in connection with it, and honey has also been mentioned as one of the vehicles used by these painters. The use of glycerine as a vehicle did not come about until after 1800. Hilliard certainly painted upon parchment, especially upon what he calls abortive parchment, and with long, slender, highly pointed brushes, in some cases made from the hair of the English squirrel. The use of opaque colours by miniature painters continued during the 18th century, in some instances we know exactly what they were, because Bernard Lens painted his own portrait with his palette, dated 1724, and shows on it the actual colours set on the palette.

Respecting the colours used by the artists who painted on ivory, we have ample details, as many of them have left behind specimens of their colours and information concerning their technique and media.

Painting in oil upon copper, or very occasionally upon silver plates was an art that was peculiarly characteristic of the Netherlands and also of Italy. There was a long series of artists about whose art history we know very little, who in Holland produced numberless miniature paintings of this kind. They are seldom signed. The English and French miniature painters produced very few oil paintings on metal, in fact, hardly a single example can be attributed to any of them with certainty. In Italy, the art was more usually accepted, and there are several painters, particularly of the later Bolognese school, who are known to have practised this art, but small oil portraits on copper attributed to the great masters, such as Tintoretto in Italy, and Velazquez and El Greco in Spain, must be considered as having names attributed to them very much at haphazard. We have no evidence to support such a contention, but a considerable amount of evidence to set against it. There is a bare possibility that some of them may have experimented in such a medium, but they have left no record of such experiments, either amongst their papers or in contemporary records or by means of their own signatures.

Portraits in Enamel.—The art of portraits in enamel is an important section of the study of portrait miniatures. The very finest works of this kind were produced by Petitot (1607–91) who worked under Louis XIV., and whose son succeeded him in the same profession. Among the chief ex-

BY COURTESY OF (1) THE DIRECTOR OF THE VICTORIA AND ALBERT MUSEUM, (2, 3) THE SCHWAIGER COLLECTION, (4, 5, 6) THE METROPOLITAN MUSEUM OF ART, NEW YORK

INDIAN AND PERSIAN MINIATURES

1. Indian. Portrait of the Empress Nur Jahan Begam (1573–1645), wife of the Mogul Emperor Jahangir. Mogul painting (Delhi school), 17th century
2. Indian. Prince Murad, son of Shah Jahan, Mogul emperor of Delhi. Note the carefully painted out halo. Mogul painting, *c.* 1650
3. Indian. Ragini Todi, one of the musical modes, an illuminated tempera painting. Rajput (Jaipur school), 18th century
4. Persian. Laila and Majnun in love with each other at school, probably painted by Mirak. From Nizami, Khamsah, fol. 129a; ms. 8 of the Cochran Collection, *c.* 1525
5. Persian. "Seek thou for Jamshid's Cup in the wineglass, and for the water of life in the grape lees." From Jami, Diwan, fol. 263b; ms. 17 of the Cochran Collection, 15th century
6. Persian. "Bahram Gur on the Chase." From Nizami. Haft Paikar, fol. 10a; ms. 10 of the Cochran Collection, late 16th century

BY COURTESY OF (1, 2) THE DIRECTOR OF THE VICTORIA AND ALBERT MUSEUM, LONDON, (5, 7, 16, 17, 19, 20) THE METROPOLITAN MUSEUM OF ART, NEW YORK, (18) THE LORD CHAMBERLAIN'S DEPARTMENT

MINIATURES OF THE 17TH TO THE 19TH CENTURY

1. Portrait of Sir Kenelm Digby (1603–65), signed and dated 1627, by Peter Oliver (1594–1647), English. From the collection of the Hon. Frederic Wallop
2. Portrait of Charles, fifth Lord North, first Lord Grey of Rolleston, painted *c.* 1650–65, by Samuel Cooper (1609–72), English. From the collection of the Hon. Frederic Wallop
3. Portrait of Voltaire, by Louis Cheron (1655–1735), French. From the Pierpont Morgan collection, New York
4. Portrait of Madame du Barry, by Richard Cosway (1742–1821), English. From the Pierpont Morgan collection, New York
5. Portrait on ivory of the Hon. Frances Courtenay, by Andrew Plimer (1763–1837), English
6. Portrait of the artist in fancy costume, by Nicholas Lancret (1690–1743), French. From the Pierpont Morgan collection
7. Portrait on ivory of Lord Robert Fitzgerald, by George Engleheart (1750–1829), English
8. Portrait on a snuff-box, of the children of Mme. de Coincy, by Jean Baptiste Jacques Augustin (1759–1832), French. From the Pierpont Morgan collection, New York
9. Portrait of Marie Antoinette, Queen of France (1755–93), by Antoine Sergent (1751–1817), French. From the Pierpont Morgan collection
10. Portrait of the artist, by Peter Adolf Hall (Pierre Adolphe) (1739–93), Swedish. From the collection of His Majesty the King of Sweden
11. Portrait of Mlle. Constance Mayer, by Pierre Paul Prud'hon (1758–1823), French. From the Pierpont Morgan collection, New York
12. The artist's daughter, by Jean Baptiste Greuze (1725–1805), French. From the Pierpont Morgan collection, New York
13. Portrait of Mlle. de Bethisy, daughter of the *dame du palais* to Marie-Leszczynska, queen consort of Louis XV. of France, by François Dumont, the elder (1751–1831), French. From the Pierpont Morgan collection, New York
14. Portrait of Mrs. Baldwin, signed and dated 1782, by John Smart (1741–1811), English. From a private collection in London
15. Portrait of the Marquise de Gauville, by Nicolas de Largillière (1656–1746), French. From the Pierpont Morgan collection, New York
16. Portrait of Mrs. James Lowndes, by Edward Green Malbone (1777–1807), American
17. Portrait on ivory of Alexander Murray, by James Peale (1749–1831), American
18. Portrait of Queen Charlotte (1744–1818), wife of George III., by Ozias Humphry (1742–1810), English. From the collection of His Majesty the King of England
19. Portrait on ivory of George Washington, by Robert Field (1749–1819), English
20. Portrait of Mrs. Stephen van Rensselaer third, water colour on ivory, by Robert Fulton (1765–1815), American

ponents of this art who sometimes came and settled down in England, Boit and Zincke may be mentioned as examples. Enamel portraits required the greatest possible skill and a never-ending patience to produce them. A few moments too long exposure in the kiln might entirely ruin the work of a very long period. We do not even yet know how Petitot painted some of his very finest enamels, and what method he adopted for burning them. Some of his best are on gold instead of copper plates. The greatest English exponent of the art was Henry Bone, and there are many other members of the same family who were closely associated with him in producing fine portraits in enamel. Painters in enamel frequently also copied well known works that had been executed in oil, producing small-sized reproductions of great charm and beauty, with the added advantage of being imperishable and almost indestructible.

MURAL PAINTING

MURAL PAINTING concerns that branch of art which has for its object the covering or "dressing" of a building so that its purpose may be "sweetened" or intensified by the decoration. This decoration, therefore, must be considered from two points of view: fitness and adornment. Fitness prescribes the nature; adornment the aesthetic design of such paintings. Most buildings are structures composed, roughly speaking, of two elements: the space-bearing and the space-enclosing. The tentpole and the four posts, or columns, with their transverse beams, are the space-bearing parts of architecture; the walls, whether of canvas, like a tent's, of wood, lath and plaster, brick or stone, are the space-enclosing but not necessarily structural elements; nor are the roofing and the ceiling necessarily structural. The decorations of architecture, therefore, naturally fall into two categories—those which are applied to the structural parts and those which cover the enclosing parts. In good architecture, at all events, these differences are discernible so that one may say that the structural elements are decorated with ornament whilst the enclosing or mural parts are covered with some kind of "dressing," of which mural painting is, aesthetically, the most important, but to which must also be reckoned panelling, mosaic, tapestry, painted patterning and papering, and even stained glass, which after all is only a translucent wall.

Egypt.—Such painted architectural decoration appears to have found its earliest and certainly its most vital expression in Egypt. The Egyptians were, like all primitive races, symbolizers. The fitness of any given design would therefore be decided not merely by its natural derivation and consequent position, but also by its symbolic significance. They were thus the

most logical mural decorators imaginable, for their ornament had its origin in nature, its position from its original place and its meaning from its associations with their religious belief. This also is true of the pictorial decoration of their walls. Aesthetic considerations were here as little dominant as in their ornament. Every discovery of Egyptian art points to the fact that they had very logical but also very simple notions of aesthetic composition, which was founded upon symmetry. This symmetry is an expression of the *natural* instinct for aesthetic order before it has, in fact, become aware of the more subtle modes of achieving balance.

Magnificent imitators of natural form as they were—at all events, at some periods of their six or seven thousand years of history—they never in their mural painting, as distinct from their sculpture, sacrificed clarity of meaning to beauty or truth of expression. Hence their custom of representing the human figure partly *en face*, partly in profile, so that one might see both legs and feet, both shoulders, arms and hands. To think of Egyptian mural decoration as an expression of aesthetic pleasure would therefore be manifestly wrong; what aesthetic pleasure might be derived was, if not an unconscious result, at all events no more than a means to an end. Indeed, Egyptian art appears to have been the source of all that kind of art which became eventually not only conscious but self-conscious and, so to speak, self-sufficient.

What is true of Egyptian art is true to a great extent also of that of the neighbouring civilization of Mesopotamia comprising the Babylonian, or Chaldaean, the Assyrian and the Persian empires, and covering a period from 4000 to 333 B.C.

Greece.—The Greeks painted the structural features of their temples and even coloured their sculpture, but we know little about their painting except from their literature. This may be because it was not truly mural, but hung on the walls in wooden frames. Moreover, from their habit of personifying time, place and event, and the addition in script of the names of the persons represented, which we notice on their vases, we may judge that their method of composition was not aesthetic but ideological. The Parthenon shows a curious contradiction in aesthetic notions; for, whilst the tympana or gable-fields are decorated with figures that are roughly symmetrical in arrangement and follow the triangular shape of the architecture, they have no organic rhythm, they do not belong together. On the other hand, the sculptured

frieze, with its rhythmical procession of horsemen, is the most magnificent decoration of that part of architecture imaginable, precisely because it has the two fundamentals, continuity and variety.

Rome.—Roman pictorial art, like sculpture, followed the Greek, but in mural decoration the Romans have invented a style peculiar to themselves. They are the inventors or, at all events, the exploiters of that form of painted ornamentation known as "grotesque," which had originally not the connotation of the bizarre with which it is invested now, but only indicated a stylized and decorative composition of human, animal and plant forms—especially used for the filling of long and narrow spaces such as that of pilasters. Typical of their domestic interior decoration is that found in Pompeii; it was mural painting in the fullest meaning of the word. The walls were made to resemble feigned architectural "scenes"; the wall, itself usually coloured (Pompeian) red, sometimes yellow or, more rarely, blue or green, was divided horizontally in three parts by means of a narrow frieze and dado, and, at intervals, vertically with devices of feigned architectural "prospects." The centres of the main fields of the walls were embellished either by a mural subject picture or by small isolated figures appearing as it were to be floating in space; the dado, often representing a niche or architectural recess, also contained little compositions of landscape or still-life, whilst the frieze and margins of the wall might have fanciful embellishments of "grotesques," festoons or abstract pattern. The impression of Pompeian decoration is, with its incidents of gambolling "putti," doves and quaint attempts at *trompe-l'œil*, is light and playful and reminds one in spirit at least of the decorations of the 18th century in France, the "Rococo." As regards the more ambitious subject paintings which formed part of the walls—such as the celebrated Aldobrandini-Wedding, now in the Vatican, dating from the 1st century A.D., which was discovered in 1606 and then created a sensation—it is clear that they are infinitely more modern in feeling than the art of the middle ages and the paintings before Raphael's time; but they are less "decorative," not only than mediaeval art but also than the paintings of Egypt, Crete or Assyria.

A more vital form of decoration which the Romans received by way of the Greeks from Asia and Egypt is mosaic. The well-known "Battle of Alexander" from the "House of the Faun" in Pompeii gives one some idea of the technical skill with which the mosaicist was able to translate into

mosaic a picture designed originally in another medium; the original of this subject is supposed to have been a Greek painting. Mosaic, indeed—apart from its use as a floor covering—took the place of mural painting in Byzantine times.

The Near East.—A fresh development in mural painting took place when Islam came upon the scene and spread from Arabia east and west so far as India and Spain. The Arabs and the Jews kept alive the scientific and abstract philosophic culture of the Greeks which Christianity destroyed. They were the scientists, mathematicians and geometricians of their era; furthermore their religion forbade them the representation of natural forms. Out of these two conditions sprang the logical, intricate yet marvellously beautiful and consistent style of their decoration. Its beauty was formal and abstract; but it is against human nature to create or to be satisfied with pure aesthetics, that is to say, beauty without associative significance. They therefore extracted from their science the ingenious geometrical forms which characterize their ornament, whilst their picturesque script took the place of pictorial representation and so invested the decoration with meaning. The gold script on blue ground, the primary colours used to embellish the geometrical ornament, carved on stucco in relief, and their very original "stalactite" ceilings combined to give their mural decoration an effect of clear-cut yet romantic splendour not surpassed by any other style. The best-known specimen of Saracenic decoration is the Alhambra at Granada, dating from the middle of the 13th century, but magnificent earlier examples are in the mosques of Jerusalem, Damascus and Cairo. In the use of script, the Saracenic decorators were, perhaps, only rivalled in ingenuity by the Mayas of Central America who evolved a decorative effect with literary meaning from the square which appears to have been the unit, not only of their ideograms but of their architecture in general.

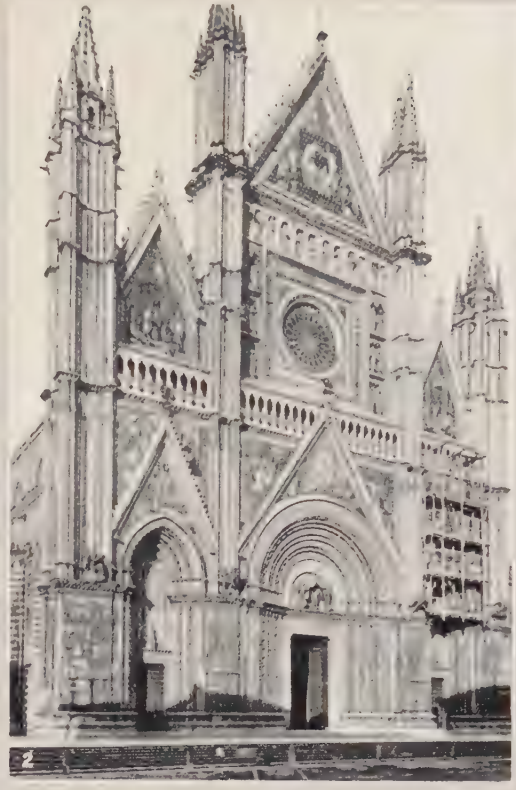
The Renaissance.—Mural painting fell into disuse as the highest form of mural decoration when mosaic took its place: but it may, perhaps, be doubted whether until the Renaissance it had ever taken the foremost place in decoration—sculpture being probably regarded as superior. When next we meet with the remains of wall paintings, during the 10th to 14th centuries —virtually the "Gothic" era—they are inferior in decorative value to that most wonderful of all decorative devices, stained glass (*q.v.*) and even to tapestry. The painted chamber is, at all events, always one of less impor-

tance in a palace than the rooms decorated with arras and tapestry—an art which incidentally the Christian world owes to the preservative energy of the Saracens.

Mural painting owes its eminence as a fine art—that is to say, as distinct from pure decoration—to a movement towards a return from Byzantine formalism to nature. This movement in so far as it was religious is associated with St. Francis and in so far as it was artistic with Giotto. Giotto was a realist—his aims were naturalistic, *i.e.*, directed towards discovering means of greater verisimilitude. This is perhaps best proved by comparison of the paintings of the later upper chapel in Assisi with those of the earlier lower chapel. The latter obey the architecture to a far greater degree and have in consequence a much more decorative effect than those in the upper chapel which are mainly a series of story pictures. In Masaccio's paintings, Byzantine formalism is overcome; the *mise en scène* is more natural, but also the decorative value is not so pronounced.

In Fra Angelico's art we have a reaction; no progress is made in naturalism, but a truer sense of decorative values, within the area of each picture, is discernible. In the art of his pupil, Benozzo Gozzoli, however, we find a strongly pronounced decorative sense best seen in the so-called "Journey of the Magi" in the Riccardo palace in Florence. This is in the main due to Gozzoli's concentration upon forms and colours as such; they are to him all of equal interest whether they happen to belong to men or dogs, to trees or rocks—they are all considered in relation to the scheme as a whole. In spirit, therefore, if not in form, they are akin to the Flemish tapestries which reached their best period at about the same time, the latter part of the 15th century.

It is no exaggeration to say that decorative painting was, as a conscious aesthetic effect, misinterpreted by the great painters of the Renaissance. The interest in natural form, the discovery of Greek sculpture, and the very fact that the painters educated themselves from these sculptural models account for the fact that the solid qualities of the figure, the suggestion of the third dimension, became the preoccupation of these masters, who aimed at realism and, it may be added, were expected to do so. In Correggio's agreement for the frescoes in the Parma cathedral, dated Nov. 3, 1522, it was expressly stipulated: "That he shall engage to paint the choir, the arcades and arches with their mouldings and all the wall space in the chapel decorating



BY COURTESY OF (4) THE NATIONAL GALLERY, LONDON; PHOTOGRAPHS (1, 6) ANDERSON, (2) BURTON HOLMES FROM EWING GALLOWAY, (3) PUBLISHERS PHOTO SERVICE, (5) ALINARI

MOSAICS AND FRESCOES

1. Interior of the Lower Church of St. Francis, at Assisi, Italy. Frescoes (*c.* 1300) in the vaulting above the high altar, representing the Mystic Marriage of St. Francis with Holy Poverty, Chastity, Obedience, and St. Francis in glory, are ascribed to Giotto or to one of his pupils
2. Façade of Orvieto Cathedral (begun in 1310), showing the use of mosaics for exterior wall decoration
3. Interior of the Basilica of St. Paul's Outside the Walls, Rome, founded in 386. The space above the triumphal arch is filled with a mosaic decoration executed under Galla Placidia; portraits in mosaic of all the popes from St. Peter to Benedict XV. form a frieze around the nave walls below the clerestorey windows
4. "The Rout of San Romano," one of a group of three frescoes painted by Paolo Uccello (15th century) for decoration of the Palazzo Medici, Florence. Now in the National Gallery, London
5. Interior of the Sistine Chapel of the Vatican, showing above the altar "The Last Judgment," by Michelangelo (1475–1564). The ceiling also is entirely covered with frescoes by Michelangelo, arranged in a symmetrical architectural grouping. The frescoes on the side walls are by Botticelli, Ghirlandaio, Perugino, Pinturicchio and other painters of the Renaissance
6. "The Crucifixion," by Tintoretto (Jacopo Robusti, 1518–94), in the Scuola di San Rocco, Venice

BY COURTESY OF (5) THE METROPOLITAN MUSEUM OF ART, NEW YORK; PHOTOGRAPHS (1, 3, 4) PUBLISHERS PHOTO SERVICE, (2) ANDERSON

MURAL PAINTINGS AND TAPESTRIES

1. "The Last Supper," by Andrea del Sarto (1519), Florentine, on the wall of the refectory in the Abbazia di San Salvi, near Rovezzano, Tuscany
2. "The School of Athens," by Raphael (Raffaello Sanzio, 1483–1520), in the Stanza della Signatura, the Vatican. The scene represents the triumph of Philosophy with Plato and Aristotle as the centre of a gathering of philosophers and scholars of all the ages
3. Sala del Maggior Consiglio, Doges Palace, Venice. The walls are decorated with large canvases by the brothers Tintoretto, and other 16th century painters. On the entrance wall is "Paradise," by Jacopo and Domenico Tintoretto. It is 72 by 22 ft., and is said to be the largest oil painting in the world
4. Gobelin tapestries used as wall decoration in the Palace of Versailles, France. In the 17th century such tapestries replaced mural paintings, but were designed in the manner of paintings, with borders imitating the carved and gilt frames of the period
5. Sketch for a ceiling painting by Tiepolo (1727–1804), Venetian

tnese with given subjects which shall either be imitations of life or of bronze or marble, according as the place may demand. . . ."

It is for such reasons that all the famous masters of the Renaissance as, for example, Piero della Francesca, with his decorations in S. Francesco, Arezzo, Signorelli in the cathedral of Orvieto, Pinturicchio in the Appartamenti Borgia in the Vatican, Raphael in the Stanze there, Michelangelo in the Sistine chapel, must all be appreciated as painters, as creative artists, but not decorators pure and simple. Their object was to create an illusion of space which should destroy the architecture, not preserve it. This architecture-destroying aim is visible also in the work of one of their best masters, Correggio, though his earlier work, the decoration of the convent of S. Paolo in Parma, shows, especially in the ceiling of the dome, a better compromise, since by means of a trellis work of vine leaves from which are hung branches of fruit he preserves the structure of the architecture. If illusion-creating and architecture-destroying qualities are to be regarded as characteristic of mural decoration then Raphael, Michelangelo, Correggio, Tintoretto were great decorators and Tiepolo the last and perhaps greatest of them all.

How confused the ideas in this respect were may be judged from the fact that when in the 17th century tapestries (Gobelins) once more replaced mural paintings they were designed in imitation of oil paintings and bordered not by "verdures"—the flowered pattern of the earlier tapestries—but by imitations of the carved and gilt frames of the time.

The 18th Century.—What is probably the best period in European decoration is the French of the 18th century, in which a perfect consistency ran through every part of interior architecture and every piece of furniture, down to the smallest article—such as a snuffbox. Although painting was widely used for the decoration of almost every conceivable object, it is significant that wall paintings fell into comparative disfavour, mirrors being preferred as wall decorations. Boucher, however, is typical of such painted decoration as there was in France. It is also to be noted that serious easel picture painting had almost ceased; Chardin, the only serious painter of the age, was soon "despised and rejected." This attitude is also characteristic of the only complete English style of decoration, that of the brothers Adam. The great English portrait painters certainly furnished the walls with their portraits, but the decorative picture was hung over the mantelpiece and doors

—often not even properly filling the space of the panel—or let into medallions in the ceiling where it soon blackened and became unsightly. Mention must, however, be made of the hand-painted wallpaper, done in imitation of Chinese models, or even imported from China.

The 19th Century.—As a result of the industrial and political revolutions, decoration, and with it mural painting, disappeared as a natural expression of culture from civilization. Where there is not one dominating spirit such as that of the tribe, the village community, the church, the prince, the aristocracy, there the soil out of which the life of decoration grows becomes sterile and has to be artificially fed. This happened in European civilization during the 19th century. There was no class which demanded mural painting as an expression of its social significance, however laudably, if wrongly, artists like Haydon tried to press its need. Commercial manufacture took the place of the hand; the craft of decoration slipped into the offices of commercial contractors who employed "hands," no longer craftsmen with a tradition behind them.

Individual efforts at the resuscitation of mural decoration were made by German artists, notably Peter von Cornelius (1783–1867) who painted the Casa Bartholdy in Rome in 1811 and many others in Munich and Berlin, and his pupil Wilhelm von Kaulbach (1805–74), whose decorations in the Neues museum, painted in a kind of fresco, are his chefs-d'oeuvre.

Under German influence Lord Leighton painted his two lunettes in the Victoria and Albert Museum, London, of which one, "The Arts of War," is a really admirable example of true mural painting, both in design and technique. Ford Madox Brown deserves mention in this connection on account of his wall paintings in the Manchester town hall, though they are more successful as story-telling pictures than as decoration.

To William Morris is mainly due the revival of the interest in interior decoration which has spread throughout the world, but, in his scheme, mural painting as such was not understood, he having rather Gothic stained glass, tapestries and textiles in mind for the purpose, and employing Burne-Jones to design the former. During this time Puvis de Chavannes made a noble attempt to create a new logic of mural painting which would exclude any tricks of illusion, but would preserve the sense of the wall. To that end he simplified his drawing, distributed his points of interest by the arrangement of his figures and bound the composition together by a landscape setting

which fulfilled its function as a foil and background without "making a hole in the wall." The principal means by which he achieved the desired flatness was the restriction of his palette to a scheme of grey blues and grey greens. One of his ablest successors is Maurice Denis who, acting on similar principles of simplification, added nevertheless more gaiety—rose pinks—to his palette.

Two great American painters, John Singer Sargent and Edwin Abbey, tried their hand also at mural painting, but the former was too much of a nature imitator, the latter too much of an illustrator to solve the problems satisfactorily. So with Albert Besnard of France.

Modern Decoration.—Modern conditions have prevented the traditional development of a true style in decoration.

All that such a decorator can hope to achieve in the circumstances is the creation of an aesthetic unity within such limits as the purpose of the building and the architectural setting of the space he is to cover with a painting will permit.

Fresco painting and its various methods, "in which carbonate of lime is formed and encloses the colours applied to the wet wall" (*see* Hamilton Jacks on *Mural Painting*), are laborious and unsuitable for damp climates. A more convenient medium is distemper or tempera painting, in which the colours are bound by egg, size or gum.

Yet another is the wax medium, not the old encaustic process, but one recently invented: it has the advantage of being as easily handled as oil colours and of producing a pleasing surface which is not so dull or "mat" as fresco nor so shiny as ordinary oil painting. There is, however, also a method of using oil as a vehicle without producing a shiny surface.

Whatever medium be employed, the principal thing is that the design should be conceived in the spirit of the architecture which the mural painting is to decorate, and by the term decorating is here meant not only an adornment envisaged but, for less ambitious schemes, a feeling of physical and mental comfort.

The next consideration is that the design as such should form a connected whole, so that the eye, passing from one wall to the next, should travel by pleasant successive stages. This means that if there are several paintings there must be a uniform scale to link them together, a uniformity that is not only in the scale of the design but also its colours. It may be better to paint,

for example, a historical personage who is known to have worn a red cloak on that occasion in a grey one if grey will fit better into the general scheme, or to paint the trees blue or brown rather than green if that produces a better harmony. In short, a mural painting should be treated as if it were a page in a book of poetry and not as a chapter in a tome of history.

Having thus determined the general scheme and the details of composition, the artist makes a series of sketches trying out various ideas and possibilities of composition and ultimately deciding on those which best seem to fulfil the conditions imposed. He next makes the many necessary studies from life and ultimately draws, from memory rather than from the models, the cartoon, that is to say, the outlines of the design in the actual size of the painting. He then transfers the cartoon by tracing to the wall, or to the canvas, which latter should be fixed to the wall by "marouflage"—a kind of glue partly formed of the remains of brush washings. The wall or canvas is now ready for painting.

As a matter of aesthetic effect, it is well to remember that colours have a different carrying power, so that those parts of the wall which are in shade must be treated differently from those which are in light, and the colours in any case so orchestrated that they, as it were, hold each other in the same plane; otherwise the painting will look restless or patchy like a faded Gobelin.

It is further necessary to distribute the interest of the design over the whole surface, otherwise the effect of decoration will be lost, and, in the most favourable circumstances, a purely pictorial interest result; for whilst easel pictures are a form of art in which concentration of interest within the frame is permissible and even desirable, mural paintings should have their interest so distributed that they fulfil their function, which is to decorate the larger architectural unit, like a pattern. For this reason, too, the decorator or his patrons should consider whether the architecture is of a kind that calls for mural paintings and would not perhaps be better served by ornamentation with colour of the architectural parts bearing the wall spaces to be covered with abstract pattern. The ceiling offers particular difficulties. If it must be painted otherwise than with simple colour or architectural ornament at all, it is best to treat it as lightly as possible so as not to give its representations of nature the appearance of physical weight, and moreover to see to it that its main design links up architecturally everywhere with the walls so as to give the figures or other features a visible means of support—as Cor-

reggio did in the S. Paolo or Tiepolo in the Escorial ceilings. The mural painter's task is now the more difficult as he has the distracting experience of many styles of different ages and climes before his eyes or in his mind. The tendency in England is towards a thin early Italian drawing and colouring, whilst on the Continent everywhere extravagance, either in subject or in treatment, down to perfect abstraction is in vogue. Every form of design is justifiable, provided it keeps within the spirit of the environing architecture and the purpose of the building. "Jazz" pattern in a church would be as unsuitable as "church" pattern in ball-, bath- or bed-room.

FLOWER PAINTING

BROADLY SPEAKING, flower painting may be divided into two big classes: that of the East, and that of the West. In the East, flower painting very early attained to a high state and became an individual, extremely beautiful art in China between the 7th and 17th centuries. Japanese painters, adopting many of the traditions of Chinese art, created a phase of flower painting which rose to superb heights in the 16th and 17th centuries. In the West, flower painting proceeded slowly from Egyptian, Grecian and Roman days, on through the Italian Renaissance, until, mainly in the north of Europe, again in the 16th and 17th centuries, almost with one bound, it reached a distinctive and highly developed form of painting in the Netherlands, and from there spread to nearly every country of Europe. The two schools grew under conditions so separated that each remained until recent times quite untempered by the other.

Flower painting of modern times is something of a heritage of both these divisions, but mainly of the Western group, to which has been added a richer and fuller sense of colour, finer and more subtle effects of light and atmosphere resulting from the greater developments of visual perception and the delving into the realms of science, as developed by the French impressionists. The manner of painting flowers has followed the changes that have taken place in painting generally, whether of the East or of the West. In method, in the West, the early form was fresco, then oil; now water-colour and pastel are employed in addition. With the Chinese and Japanese, except in wall painting, it has always been a phase of water-colour painting, and their marvellous use of the brush on silk or paper has given a character found nowhere

else in the world of art. In the Western world, flowers have been associated for the most part with man. They have appealed to his finer feelings; they have graced his life. He has used them as symbols, decorations, adornments, offerings and as enrichments to his home and his surroundings, while in the East they have always been thought of as a beautiful part of the great order of things in the universe, a part of nature of which man himself is likewise but a part. Flower painting, therefore, has developed along a far different line in the East from what it has in the West. In the East it has always been approached from a contemplative, philosophic and poetic point of view, while in the West it has been, for the most part, from an objective one. In the West, we find flowers used in the early days only as accessories in the art of painting. At first they are painted as symbolical and decorative adjuncts. Later they assume a realistic phase in their conjunction with the religious and mythological subjects. But not until about the 16th century do they appear as subjects for paintings for their own beauty. In the East, however, they have formed a very distinct branch of painting for over a thousand years. The Chinese divided their paintings into four general subjects: landscape, man and objects, flowers and birds, plants and insects. Three of these main divisions deal directly in the broad field of nature; the third and fourth divisions are closely related, and being based on much the same conceptions as their landscape painting, follow it as a natural development.

THE ART IN CHINA AND JAPAN

The close observation and contemplation of nature by the artists of the East has produced in their work a rare character and charm. Their flower paintings vibrate with life and force; they are beautifully rhythmic. Their lilies nod and sway on delicate stems; lotus flowers vigorously grow from earth and water into light and sunshine. Their vines hang and sway in the breeze, their peonies unfold, their plum blossoms spread their petals and gently float away in the breeze almost as they open. Flowers in their paintings are associated with the passing of the seasons and the moods of nature. Generally they are painted with the birds of the seasons naturally associated with them at the time of flowering, in their natural habitat, and always with a great understanding of their life and growth. The Chinese artists ever communed

with nature. It is said of Chao Ch'ang, of the early 11th century, that "every morning he would walk round the gardens and examine some flower carefully, turning it over and over in his hand. Then he would paint." Of I Yüan-chi it is said that "he laid out a garden, planted it with bamboos and rushes, and kept there a variety of water fowl, so as to be able to watch them in movement and repose." Kuo Hsi writes about this same time: "Those who study flower painting take a single stalk and put it into a deep hole and then examine it from above, thus seeing it from all points of view. Those who study bamboo painting take a stalk of bamboo, and on a moonlight night project its shadow on to a piece of white silk on a wall."

Of the early Chinese flower paintings few remain to the present day, but of those known, the earliest are of the T'ang dynasty (A.D. 600–900) and show an art that must have been highly developed through many earlier centuries. Pien Luan, of the late 8th century, was noted for his paintings of birds and flowers. Hsiao Yüeh of the same century painted the bamboo exclusively. Hsü Hsi, of the early 10th century, was famous for his painting of flowers. "Peonies in the Wind" and "Ducks in a Lotus Pond" are typical titles. In his time he was considered an artist of the front rank, and has been called "the father of bird and flower painting." He was famous for his paintings of the lotus flowers which were the inspiration for many painters in later times both in China and Japan. Huang Ch'üan and his son Huang Chü-ts'ai were noted painters of flowers of this same century. Two pictures, "Fowls" and "Peonies," in the British Museum are attributed to the father, while there is record of a large number of paintings of birds and flowers by the son.

The three centuries of the Sung dynasty (960–1260) saw flower painting advanced to a great art. It was a period of intense nature study, a period where a passion for flowers was common, a period when flowers were associated with nature and with every mood of nature. Many flower painters flourished, and their paintings are filled with an elusive poetic quality, combined with accurate form and rhythmic beauty of growth. In this phase of Chinese art, the Sung artists are pre-eminent. Hsü Ch'ung-ssŭ was a painter of flowers and insects, and is accredited with being the first to paint directly without first sketching the subject. Chao Ch'ang, who followed something of his methods, attained great fame. It is said of him that he "not only produces an accurate resemblance, but hands over to you the very soul of the flower" also. Ch'êng T'ang was famous for his paintings of

BY COURTESY OF THE DURAND-RUEL GALLERY, NEW YORK

"MUSSEL GATHERERS," BY RENOIR

Pierre-Auguste Renoir (1841–1919) as a boy painted porcelain at Limoges, thus gaining a feeling for clear colour and a mastery of fine brush work. Going to Paris, he joined Monet and Sisley and in time became a leader of the Impressionists, painting portraits, landscapes and scenes from French life

bamboo, as was Chou Shun. Li-Ti excelled as a flower painter, Chao-Mêng-Chien delighted in painting the plum and narcissus, while Cheng Ssŭ-hisao devoted himself to the painting of orchids.

In the Yüan period, 1260–1368, there are few outstanding flower painters. Ch'ien Hsüan, born in the earlier dynasty, was noted, and Li K'an achieved great fame as a painter of the bamboo. In the Ming dynasty, 1368–1644, though a decline had set in, much of the tradition of the golden age of the Sung period was carried on, and a number of flower painters are found. Mr. Fenollosa claims for Lin Liang first place of all Ming artists. Lü Chi painted his flowers and birds with a landscape background. Sun K'an specialized in the painting of the chrysanthemum. Other flower painters of this time were Ch'ên Shun, Kao Ku, Sun K'o-hung, whose paintings were noted for beauty of movement in flowers, and Chou Chih-mien, also noted for the rhythm and spirit he attained. In the Ch'ing or Manchu dynasty, 17th to the 20th century, though no new vigour has been added, and marked signs of decadence are seen, many of the traditions in flower painting of the earlier Sung and Ming periods were maintained with vitality, at least to the beginning of the 18th century.

In Japan, flower painting, inspired greatly by the Chinese masters of the T'ang, Sung, and Ming periods, possess many of their characteristics, grafted often on to the traditions of their own Japanese native schools of painting.

The most impressive periods were the Ashikaga period (1335–1573) and the Tokugawa, from about 1600 into the 19th century. The first strongly upheld traditions of the Sung painters. The native Japanese tradition slumbered, and a sort of Chinese renaissance in Japan took place. The gorgeous coloured scrolls, which had been typical, were replaced by bold simple ink paintings of birds and flowers and landscape. It was the philosophic, contemplative art of earlier Chinese painters. So far as flower painting was concerned, it was the interpretation of the life and growth of the flowers and their association with nature. Sesshiu and Kano Masanobu, the first of the great Kano school, both of whom had great influence and many followers, painted flowers in the classic Chinese style. Utanosuke, son of Kano Masanobu, achieved a great reputation for his distinguished painting of flowers and birds. He died in 1575. About 1600 began the Tokugawa period of Japanese art. Chinese ideals were developed along with the Japanese tradition for rich colour and sumptuous decorative effects. Artists with great

skill and understanding vied with each other in producing a phase of flower painting, combining all the beauty of the growing flower with superb design and gorgeous colour that remains unique in the entire field of painting. The three outstanding masters of flower painting of this period are Koyetsu (1557–1637), the leader in this movement, Sotatsu, considered by Japanese critics as the greatest of flower painters after Utanosuke, and Korin (1661–1716) who "is perhaps the most Japanese of all the artists of Japan." Their influence carried forward to recent times, but there are few, if any, artists since who have inherited their skill or genius.

OCCIDENTAL FLOWER PAINTING

In the West, as has been said, the earliest painted flowers are only to be found as symbols or as decoration. The blue water-lily of the Nile, symbolizing a full harvest, is constantly found in the painted decoration of the Egyptians. Flowers repeatedly appear in the religious paintings of the Renaissance. The lily, emblem of purity, is painted in almost every picture of the Annunciation and of the Madonna. In Roman times garlands and festoons of flowers were painted as decorations. Fine examples, in excellent preservation, are those painted in fresco on the walls of the house of Livia on the Palatine. Crivelli and Mantegna continually in their pictures echo much of this festive decorative floral and fruit painting of the Romans. Flowers form a part in many of the pictures by Botticelli, and though generally introduced for their symbolism, or decoration, they show close observation of growing flowers and a delight in painting flowers for their own beauty, and are rapidly assuming an objective, or realistic character. They slightly suggest those found in some of the paintings of the late Ming period in China. Botticelli died in 1515, and this century witnessed an unprecedented interest in flowers and gardens. The Italians and Dutch both developed the making of gardens to a fine art. Merchants brought new and beautiful flowers from every corner of the earth to enrich them. In Holland this collecting of rare flowers became the fashion, and collectors of both Italy and Holland employed artists to paint them.

From 1550 to 1650 numerous painters in Italy, Spain and the Netherlands painted flower pictures for the beauty of the flowers themselves. Many

of them attained great reputations, and a few were great masters. They exercised an influence that was immediately felt throughout Europe, and which has continued even to the present day. Jan Breughel (1568–1625) is generally acclaimed as one of the first to develop this manner of painting to a fine art, and, since he introduced flowers as decorative elements in religious painting something in the manner of the early painters of the Italian Renaissance, and later painted flower pictures, he may be considered as the most important link in the chain which leads to the highest point of flower painting in the West. Caravaggio (1569–1609), an Italian, as a young man made many paintings of flowers and fruit while in Rome. He did much to advance solidity and light and shade in painting, and his influence was felt both in Spanish and Dutch painting. From then on this feeling for light and shade and third-dimension was a markedly noticeable addition to painting. This phase, observed with greatest understanding, was almost scientifically accurate, and showed direct observation and study from nature. Daniel Seghers (1590–1661) painted in something of the same manner as Breughel, whose pupil he was. He, too, used flowers in conjunction with religious subjects, but they seem rather to be painted as offerings to the Madonna and saints than as garlands of enrichment. As paintings of flowers, they are very beautiful, with much of the charm of their form, looseness and grace of growth, and delicacy of texture. Individual flowers are masterpieces of close observation and painted with feeling for and knowledge of the flowers themselves.

The painting of garlands and festoons as accompanying decorations to other subject matter led in turn to separate flower paintings. Jan D. van Heem (1606–84) developed this phase of flower painting to an amazing degree. His technique was masterly. His composition, colours, arrangements, lighting and feeling for the forms of flowers, which he generally painted against a simple dark background, produced a most finished and unified result. As an objective painter, he advanced flower painting to a point far in advance of what had gone before. He has seldom been surpassed. He achieved a great and deserved reputation, and is one of the real masters of this art. His influence was unmistakable, not only among the Dutch and Flemish painters, but throughout Europe. Almost simultaneously, we find groups of artists painting flower pictures in various countries, much in the manner of de Heem. In Italy, there were many, the most noted among which were: Giovanni Battista Ruoppoli (1600–59); Mario Nuzi da

Fiori (1603–73) (a pupil of Cavaliere Tommaso Salini's [1570–1625], who was a contemporary of the Italian Caravaggio and the Flemish painter Jan Breughel, and who is claimed by Lanzi to have been "the first that composed vases and flowers accompanying them, with beautiful groups of foliage"); and the Roman, Michelangelo de Campidoglio (1610–70). In Spain, various members of the Arellano family painted in the van Heem and Caravaggio manner, the most famous being Juan de Arellano (1614–72) whose flower paintings, generally painted in pairs, are greatly prized throughout Spain.

Later a German, Abraham Mignon (1639–97), pupil of de Heem's, who worked in Holland, made for himself a reputation second only to his master. He, in addition to painting grouped flowers and fruit, painted growing flowers but with little of their rhythmic beauty of growth and no sense of their envelopment by air and light. Andrea Belvedere (1646–1732), a Neapolitan, is another painter, of this later time, with something of the Dutch tradition, much of Ruoppoli and something of Juan de Arellano's. Like him his flower paintings are often in pairs. His pictures are crowded but there is much, as in Arellano's, of the easy free growth of the flowers. The crowning point of this kind of flower painting was reached by Jan Van Huysum (1682–1749), who painted well into the 18th century. His flowers are masterly in the drawing of their exquisite and beautiful forms, superb in their third-dimensional quality, and in their delicate and gracious contours. His combinations of colour, his contrasting of light flowers against dark and his design of the wealth of blossoms portrayed, produced gorgeous decorative effects and place him without question as one of the greatest masters of flower painting. Yet his paintings lack a feeling for the living flower and do not possess that quality of growth so superbly grasped by the artists of the East. They lack, too, the beauty of transmitted light and translucent colour that give so much of the ethereal quality to flowers. These qualities were to come later in the painting of the French school of the 19th century. However, in his time his pictures were unequalled for exquisiteness and grace of form, and were masterpieces of faultless finish. Rachel Ruysch (1664–1750) painted in a similar manner and is by some critics considered his equal. Van Huysum's influence was considerable; and flower pictures in his manner continued to be painted on into the 19th century. They are not as sumptuous, have not the same perfected finish and have not usually the same beauty of form. Often they have an increased harshness.

In France there is an evidence of greater concern for the living character of the flower, a sense of its lightness and delicacy, or, its heaviness, on its stem—a sense for the frailness of flowers that makes Huysum's seem almost moulded from thin metal. Such a painter as Laurent Melaine (1745–1809) gives evidence of this, as does François Pret, of whom there seems to be no existing biography or even dates, but whose robust and richly painted flower-piece in the Prado places him as a master, and moves the art of flower painting a step forward. It is in France, in the second part of the 19th century, that flower painting reveals a new and glowing character. The changes brought about in painting by the French painters of this time are well known. The naturalistic trend of Courbet; Manet's aesthetic interest in colour and his admiration of Japanese art, tending to rich vivid masses of pure colour; Monet's interest in light, and colour in light—all these had their influence on flower painting.

France produced, adding these new phases to those of the Dutch school, a group of flower painters that is unsurpassed. In the decade between 1830 and 1840 were born Edouard Manet (1832–83), Antoine Vollon (1833–1900), Fantin-Latour (1836–1904) and Claude Monet (1840–1926). Manet and Monet were the real influences for added characteristics of painting, but Fantin-Latour was the great painter of flowers. In Manet's flower painting rich arrangement of colour in a bright and surrounding light gives a sumptuous quality. His flowers are painted with great gusto, freshness and luminosity. His influence is perhaps stronger on the painters of flowers of to-day than that of any other painter; but Monet's influence has been of an unmeasurable quantity also. He made the world see colour in light, pure colour of a vibrating, iridescent quality. In his pictures he has perhaps painted flowers rather more as a medium by which to express this feeling for pure colour in light and in space than because of the beauty of the flowers in themselves. Latour, on the other hand, understood flowers, their delicacy of form, growth and colour, and painted them for their own great beauty, but, in doing so, combined the qualities of his two great contemporaries. His pictures are beautiful arrangements of form and colour with all the living, vibrating, if passing, qualities of the flower, placed in full light with atmosphere surrounding them, and they mark to the present time the high spot of Western flower painting.

Between the realistic Dutch period and the French impressionistic,

William Henry Hunt (1790–1864) in England, painting in a method quite his own, produced flower pictures in water-colour that, ungracious as they generally are, had much of the exactness of floral structure with a suggestion in colour, that was slightly related to what the French later developed to such a supreme degree. Later still, Francis E. James (1849–1920) developed in water-colour a crisp delightful phase of flower painting. Contemporary with the great French impressionists, John La Farge (1835–1910) in America was a true flower painter, and the forerunner of a number of flower painters in this country. Abbott Thayer, Wilton Lockwood, Maria Oakley Dewing, Charles Demuth and Laura Hills are artists who have found, in flowers, subjects for their paintings, and each has added something to the art.

PORTRAIT PAINTING

A PORTRAIT is a work of art representing an individual. It has been called a materialization of an individual soul. The pleasure we derive from the contemplation of a portrait is due to its value as a likeness as well as to its aesthetic qualities. A cast taken from life is not a portrait, nor is a photograph, nor any painting, drawing or sculpture which does not possess the harmony of line and colour which alone can give it aesthetic value.

A composer who wishes to give the impression of the song of birds does not imitate the notes of real birds, but invents notes which harmonize with his music. When heard alone they would have no meaning, but as part of the composition they convey to us the sensation of hearing birds sing. So the colours and lines of a picture gain significance only through their relation to each other. As in a poem not one word can be changed, so in a portrait not a touch can be added without unbalancing the whole. But whatsoever the aesthetic quality of a picture may be, it cannot be called a portrait unless it awakens in us the feeling that we are facing an individual with all of his physical and mental characteristics.

HISTORY

WHEN the ancient Egyptians buried their dead they enclosed in the tombs statues representing the dead so that the Ka might find its earthly habitat in them. For this reason the statues of the ancient empire, and again of the Saïte epoch were of amazing realism: true portraits because they were at the

same time superb examples of decorative sculpture. But as far as we know, Egyptian painting remained a mere colouring of figures which had to conform to certain rigid formulae, and these were dictated by the priests.

The encaustic portraits found in Egyptian tombs of the Roman period are of small artistic value. As yet no fine examples of Greek or Roman painting have been unearthed. But from contemporary writers we learn so much about them that we have reason to believe that they were equal in quality to the sculpture. Inferior copies, such as the copy in mosaic of a painting representing Alexander the Great in the Battle of Issos, give us some idea of their style and colouring. The paintings of Pompeii and Herculaneum show that the Roman artists had an impressionistic method of indicating form and dividing colour.

As early as 1326 B.C. portraiture is mentioned by the Chinese. In accordance with the doctrine of filial piety, Confucius, in the 6th and 5th centuries B.C., taught that portraits of great men should furnish to the coming generation stimulating and ennobling examples. In temples some portraits of the best period have been preserved. Limited to line, the painters succeeded in producing the sensation of perfect modelling with mere contour. The primary condition of such a picture is to decorate a flat wall; the spaces covered are flat spaces. The artist invents a harmony of colour which intensifies and gives added charm to the harmony of line.

In Europe, for more than ten centuries, the Catholic Church placed restrictions on artists similar to those of the Egyptian priests. In A.D. 787 the Council of Nicea proclaimed that the "composition of pictures should not be the invention of the artist but the rules and traditions of the church." In the 7th century St. Gregory the pope wrote, "Let the churches be filled with paintings that they who do not know their letters may be able to read on the walls what they cannot read in the manuscripts." It goes without saying that portraiture could not flourish under these conditions.

In Italy in the 13th century, Giotto was the first to introduce into his frescoes of religious subjects groups of spectators for which his friends posed. Thus we have in a group of citizens on the fresco "Paradise" in the chapel of Bargello, in Florence, a portrait of Dante. Filippino Lippi (1460–1505) paints himself with Botticelli and Pollaiolo in the Brancacci chapel. Ghirlandajo (1449–94) places himself and his family and the donors on the fresco in the Capella Tornabuoni.

BY COURTESY OF (3) THE NATIONAL GALLERY, LONDON, (2) THE TOWN HALL COMMITTEE OF THE MANCHESTER CORPORATION; PHOTOGRAPH, (1) GIRAUDON

MODERN ENGLISH AND FRENCH WALL DECORATIONS

1. Mural decorations by Puvis de Chavannes (1824–98), French, on the walls of the Sorbonne, Paris
2. "The Romans Building," a wall decoration by Ford Madox Brown (1821–93), English. In the Manchester town hall
3. "Faa Iheihe" by Paul Gauguin (1848–1903), French, one of the pioneers of the Post-Impressionist movement. This decoration, a Tahiti subject in Gauguin's later style, is now in the National Gallery, Millbank

BY COURTESY OF (1) THE DIRECTOR OF THE VICTORIA AND ALBERT MUSEUM, (5, 6) THE BOSTON PUBLIC LIBRARY EMPLOYEE BENEFIT ASSOCIATION; PHOTOGRAPHS, (2) MONGER AND MARCHANT, (3) EDWIN A. ABBEY FROM A COPLEY PRINT (COPR. CURTIS AND CAMERON)

EXAMPLES OF MODERN MURAL PAINTING BY ENGLISH, FRENCH AND AMERICAN ARTISTS

1. "The Arts of War," one of two lunettes by Lord Leighton (Frederick Leighton, 1830–96). In the Victoria and Albert Museum
2. "Moses and the Tablets of the Law" by Gerald Moira, English, contemporary. In the Central Criminal Court, London
3. "The Golden Tree and the Achievement of the Grail" by Edwin Austin Abbey (1852–1911). The last panel of the series of the Holy Grail, a frieze decoration in the Boston Public Library
4. "Sylvie" by Jean Dupas, French, contemporary. In the salon of the S.S. "Ile de France"
5. "Astarte" by John Singer Sargent (1856–1925), American. One of the panels of the series The Pageant of Religion in the Boston Public Library
6. "Moloch" by John Singer Sargent. Another panel of the same series in the Boston Public Library
7. "L'Après-midi d'un Faune" by Louise Janin, American, contemporary

Fresco painting developed in the Italian artists the ability to work very rapidly and therefore, very broadly, to ignore all possible detail. In Flanders the damp climate was so unfavourable for its use the artists perfected the more durable process of oil painting, which permitted them to work on panels with the same attention to detail which they had devoted to the miniatures of the manuscripts.

In spite of the rules of the church, the Gothic sculptors and illuminators had developed an astonishing degree of realism in their work, the realism which culminates in the painting of the Van Eycks.

In his portraits, which have never been surpassed, Jan Van Eyck (1385?–1441) shows us people of solid flesh and bone, on whose faces life has traced its story, and because they are real, we see their souls. He gives poetry to reality.

Rogier Van der Weyden and Hans Memling prepare the way for Italianism.

The Flemish love for detail was often carried to an excess by German artists. However, two men of genius, Holbein and Dürer, knew how to subordinate this detail and make of it a powerful aid in characterization. Just as an orchestra brings out a soloist, so the backgrounds and accessories in their portraits evoke sensations which make the impression of the figure all the stronger. As a thinker Dürer ranks with Leonardo and Michelangelo; as an objective painter of portraits Holbein equals Rembrandt and Velazquez. His portrait drawings are the most striking examples of individualization. Never have lines expressed more powerful modelling, profound psychology, rhythm and harmony. When Germany was torn by religious strife he found at the court of Henry VIII. in England the right field for his work. Lucas Cranach (1472–1553) was an independent, positive artist. Antonello da Messina (*c.* 1414–*c.* 1493), who is said to have studied in Flanders and to have introduced the technique of oil painting into Italy, combined Flemish love of realism with his Italian sense of beauty.

The classic traditions had never quite died out in Italy, and were revived by the study of antique examples. The result was a magnificent school of portraiture which brought out the finest qualities of the sitter and artist. The Renaissance worshipped beautiful aristocratic types and the artists delighted in painting them at their best, accentuating their nobility of character by harmonious composition and colouring, ignoring all disturbing detail. If

Waetzoldt has compared a portrait to a lyric poem, we are reminded by these Italian portraits of Shelley's definition of poetry:

"Poetry is the record of the best and happiest moments of the highest and best minds. . . . Poetry thus makes immortal all that is best and most beautiful in the world. . . . Poetry redeems from decay the visitation of the divinity in man."

The artists were pioneers and delighted in solving new problems.

Many of the great painters of religious subjects excelled in portraiture. Leonardo da Vinci (1452–1519), in his search for greater truth, sacrificed the pure colouring and line of the primitives, enveloping his modelling, giving depth to his shadows. Raffaello Santi (1483–1520), Andrea del Sarto (1486–1531), Andrea del Castagno, Benozzo Gozzoli (1420–98), Pontormo (1494–1557) and Bronzino (1502–72) were masters in portrait painting. The Venetian, Giambattista Moroni (1510–78) was, however, the first artist to devote himself exclusively to portraiture.

In Venice conditions were favourable to the development of a brilliant school of portraiture with Bellini and Giorgione as leaders. There were fewer religious restrictions and the general atmosphere was one of wealth and splendour, of gaiety and moral and physical health. This reflects itself in the masterpieces of Titian Vecelli, whose rich colouring and profound insight into human nature place him among the greatest portrait painters. Sir Joshua Reynolds speaks of "the unaffected air of the portraits of Titian, where dignity, seeming to be natural and inherent, draws spontaneous reverence." Tintoretto, Sebastiano del Piombo, Paolo Veronese and Lorenzo Lotto have left us portraits of great strength and beauty. When the joy of blazing new trails was over and Italian painters settled down to inventing formulas for giving their sitters the aristocratic appearance they desired, the art degenerated into mannerism.

In Holland the reformation triumphed after a struggle of 80 years against the Spanish yoke. In 1579 the seven Dutch provinces had formed a republic which developed into the most civilized State of the times. Tolerance attracted to it those who were persecuted for their advanced ideas in other countries. Wise laws raised the standard of the people and a vast trade brought contacts with all countries of the world. General wealth and culture

were the result. The Dutch burgher, who had accomplished so much, did not desire to ape aristocracy. Their success had given them self-respect and they wanted portraits which showed them as they were. This gave their great artists a most ideal opportunity. Their knowledge of composition had free rein in great group paintings ordered by societies and guilds to adorn their meeting halls and so perpetuate the memory of the men and women who had rendered services to their country. Little wonder that painting became the highest developed form of Dutch art. The painters reflected the love of independence in their work. They saw with their own eyes.

Rembrandt van Rijn (1607–69) and Frans Hals (1580–1666) are the great portrait painters. Each looked at life from an entirely different angle and treated what he saw with entirely different methods. Hals is known as the painter of laughter, but it is not only the laughter of merrymakers; it is also the smile of the man of the world too proud to show emotion—laughing so as not to weep. His amazing knowledge of anatomy permitted him to treat these fleeting expressions with an assurance and breadth of touch which fascinate.

Rembrandt was a profound student of human nature for whom every form, condition and action had its significance. Character and soulfulness interested him more than perfection of form. He saw with the eye of a lover, a lover of humanity, revealing beauty where it is least expected. What Holbein accomplished with line Rembrandt obtained with colour, with his golden light and luminous shadows. His etcher's point has left us portraits which are the classics of etching.

Among the numerous Dutch painters who devoted themselves to portraiture must be mentioned Bartolommeo Van der Helst and Jan Steen. As with all other schools, decadence began when the Dutch tried to reduce the methods of the masters to formulae.

Spanish artists always remained very free from academic tendencies. Their portraits are therefore unusually fine.

Dominico Theotocopuli, called El Greco, a Greek, born in Crete, settled in Spain after working in Titian's studio. His early influences were doubtless Byzantine. He owes perhaps to Tintoretto his impressionistic handling. Through Ribera (1588–1656) Caravaggio became the inspiration of most of the Spanish artists. Zurbaran (1598–?1669) excelled where most of the masters failed: in portraits of children.

It is difficult to trace the influences which might have affected Velazquez (1599–1660), so completely did he see with his own eyes. Even his technique was a new departure. He was the first to use oil as a sole medium in order to paint directly on his canvas without preparatory underpainting. This made possible the accurate values which give depth and air to his pictures. Although as a court painter to Philip IV. he was forced to repeat the same subjects many times, his sincerity and interest in the pictorial qualities of his sitters kept his vision keen. There was so much to fascinate him in light, colour and atmosphere besides the personality of his models, that his portraits are perhaps the most real ever painted. There is no evidence of preoccupation with technical problems. His palette was simple and his brush responded to his mind like the instrument of a great musician. His portraits make their appeal through truthfulness, refinement and reserve. Elie Faure compares him to Beethoven, because he possessed the supreme virtue —heroic simplicity.

Goya y Lucientes (1746–1828) kept alive the best Spanish tradition when in other countries artists had forgotten how to paint, and has had a great influence on modern art.

The wealth and wholesome vigour of Flanders which in the 17th century enjoyed the advantages of commerce with all parts of the world, found an interpreter in Petrus Paulus Rubens (1577–1640). The portraits of his family, especially of Helena Fourment, his second wife, are the best examples of his art and reflect his joy in life, his health and vitality. His pupil, Anthony Van Dyck, although brilliant when he painted his early portraits as court painter to Charles I. of England, was so overwhelmed with work that he rarely painted more than the head himself, leaving the rest to assistants. The hands were painted from models and this, more than anything else, weakened the character of his portraits. He also used landscape backgrounds which shock our modern taste accustomed to the reflections and colour shadows of outdoor painting.

These insincere methods were unfortunately adopted by the English portrait painters of the 18th century. England had imported her portrait painters, Holbein, Rubens and Van Dyck, without developing any native talent except for some miniaturists such as Isaac Oliver and Samuel Cooper.

Puritanism brought all art to a standstill. Under the reign of Charles II. other foreigners became the vogue—Sir Peter Lely (Dutch) and

Sir Godfrey Kneller (German). William Hogarth (1697–1764) was the first native English painter of real merit. He rebelled against the prevailing insincerity in art and wrote of his "contempt of the portraits by native and foreign impostors who puffed and flattered themselves into fashion. By this inundation of folly and fuss I was much disgusted and determined to try if by any means I could stem the current and by opposing, end it." The few portraits he painted are of a high order, too true, perhaps, to make him popular.

It is a curious phenomenon that England in the 18th century should of a sudden develop a group of important portrait painters, such as Sir Joshua Reynolds, Thomas Gainsborough, George Romney, Allan Ramsay, John Opie, Hoppner, Sir Thomas Lawrence and Sir Henry Raeburn. Demand undoubtedly had a great deal to do with it. Their work reflects a refined, healthy, self-contented atmosphere that makes one feel as if one were moving in the best society. This, perhaps, explains the popularity of these pictures. Healthy complexions and beautiful clothes gave the artists an opportunity to make colourful pictures but there is little research into character. Shop methods prevailed. Like Van Dyck, Reynolds painted only the head. In this way he was able to paint about 150 portraits a year for several years.

Gainsborough's was the most artistic nature but he was more interested in a silk gown than in the sitter. Only an extravagant wife kept him from abandoning lucrative portraiture for landscape painting which he loved.

France.—Jean Fouquet (1415–85) is the first of our great French portrait painters. Without departing from the technique of the miniature painters, with their golden background and attention to minute detail, he none the less treats the face and costume more broadly.

Jean and François Clouet (their dates are, approximately, Jean, 1485–1545; François, 1510–72), attached to the court of Francis I. and his three successors, have bequeathed to us the physiognomy of these princes and their counsellors. Sharing in the Italianism which dominated manners at the period of the Renaissance and representing the old feudal order on which they rested their claims, these men are at once subtle and fierce; their sparkling glances, their flashing or gloomy eyes, their humble or haughty characters, their brilliant or sober costumes, all are studied with scrupulous detail, all speak to us of their hates, their fears, or their hopes. We look at their

paintings like historical documents whose truth heightens their pictorial value.

Antoine Lenain (1598–1648) along with his brother Louis (1593–1648) are two portrait painters of high rank. The period which they represent is less violent; the power of royalty has triumphed over feudalism. But the realistic tradition of the Middle Ages still survives and resists the more decorative and more impersonal academic tendencies.

Philippe de Champaigne (1602–74), portrait painter of Louis XIII. and Richelieu, introduces a new element—the pomp of courts and the fashion of the official portraits. He portrays the majesty of royalty, flattering his models a bit in the way of nobility and dignity, and he paints the glowing colours of their royal vestments. Mignard (1610–95), and after him Tocqué (1696–1772), in his great portrait of Marie Leczinska, amplify and enrich the opulent style of the official portrait.

The sweeping lines of materials in rich folds become still more decorative in the 18th century. They give an air of awkwardness to the persons set off by them. Rigaud (1659–1743) less cold and simpler in his art, one of the fine talents of the end of the 18th century, is surpassed in brilliance by Nattier (1685–1766), whose famous "blue" has become celebrated; and especially by Largillière (1656–1746).

The latter returns to the naturalistic tradition with all the opulence of a palette worthy of Rubens at the service of a rather subtle understanding of the human soul. He defines the features clearly, he selects the characteristic detail to mark a momentary state of soul. He has left us a considerable number of magnificent portraits. His portraits of women have all the charm, all the grace and all the sumptuousness of that delightful century. The stiff school of Mignard is definitely vanquished by charm and light. It is not yet the famous "rayon rose" of Boucher. It is simply the harmonious balance of all, the joy of painting materials and beautiful flesh. Largillière, like Oudry, is often influenced by Snyders and he knows how to enliven a portrait with a remarkable bit of still life, without going contrary to the spirit of the composition.

Carl Van Loo (1705–65), in the portrait of Louis XV. at the Chase, introduces the element of landscape more extensively than ever before in portrait painting. Watteau (1684–1721), Chardin (1699–1779), Boucher (1703–70), Fragonard (1732–1806), Greuze (1725–1805), are not actual por-

trait painters, but who would pass them without mention? Their varied palettes, the delicacy of their composition, their expressive design, compel us to note them and to class them among the greatest portrait painters. Perroneau and Latour, most famous of pastel painters, both broke deliberately with the tradition of official portrait painting. Latour is never constrained. All his portraits give the impression of having been fixed on the canvas at the moment when the subtlest smile of the subject is responding to a witty word. Madam Vigée-Lebrun (1755–1842), with her charm and grace, concludes the achievement of this brilliant century and fittingly introduces the next.

Already under Louis XV. the classic reaction had begun, due largely to the influence of the scholar Winckelmann. In 1764 the translation of his "*History of Art Among the Ancients*" appeared in which he exhorts the artists to take their models from antiquity. Piranesi's prints also served to draw attention to the art of ancient Rome. Philosophers and writers such as Diderot and Caylus attacked artists for their subservience to fashionable tastes. During the Revolution, just as in politics, theorists went to the limit of the absurd declaring that beauty could be obtained only through calculation by knowledge of the antique. Louis David (1748–1825) who became the apostle of this creed painted some truly fine portraits in which, however, reason takes the place of passion. Gérard, Girodet and Gros were not his equals. Prud'hon alone had an artist's vision, but due to the use of bitumen his paintings deteriorated.

The next generation which had grown up during the excitement of the Revolution and of the wars of the Empire rebelled against this art of reason. Géricault who died very young, and his friend, Eugène Delacroix (1798–1863), were inspired by the English landscape painters and introduced their brilliant colours and free methods. Delacroix fought classicism with a "hate of systematic painting," but he, himself, distorted truth. For this reason his portraits are inferior to his compositions. A pupil of David, Jean Baptiste Dominique Ingres (1780–1867), enriched the field of portraiture with admirable pencil drawings. His painted portraits do not possess the same charm. His pupil Flandrin continued his decorative style. The revolt against Ingres and Delacroix was led by Courbet (1819–77) who introduced the realism of the great Spaniards and Dutch into French art. In his "Funeral of Ornans" every figure is a portrait painted directly from the model.

Rebelling against classicism and romanticism alike, he wanted to paint the life of his time in a method which his contemporaries could understand. That is the most important lesson taught by modern art, that beauty is all around us, if we only have eyes to see it.

In Germany his friend Wilhelm Leibl (1844–1900) had a similar healthy influence on art there. His portraits are the best painted in modern Germany.

From now on most of the best French portraits are painted by artists who did not take up portraits as a vocation. Daumier did a striking portrait of Berlioz. Jean François Millet's (1814–75) portraits of his family and friends are as virile and as full of pathos, emotion and tenderness as his compositions. The landscape painter Corot (1796–1875) made a great contribution to modern painting with his exquisite portraits of women. He sees women as pure nature, without sentimentality, and he is comparable to Jan van der Meer of Delft in the beauty of his colour and the strength of his construction. The portrait is the touchstone of an artist's ability.

With the facilities of modern transportation Paris and Munich become centres of art, to which all nationalities flock, giving and taking freely. Photography and international exhibitions make the whole world familiar with works of art soon after they are produced, and it is difficult to trace influences. Art becomes cosmopolitan.

Nothing bore richer fruits than the discovery of Japanese art. Edouard Manet and Edgar Degas (1834–1917) realized the value of flat decorative treatment. Tired of the harsh, cold studio light they posed their sitters in the open. Renoir (1841–1919) delighted to bathe them in direct or reflected sunlight.

Their example was followed by Mary Cassatt in America, Anders Zorn in Sweden, Peter Severin Kröyer in Denmark, Sorolla y Bastida in Spain and by many others. Art is at last free from the nightmare of classicism.

James Abbott McNeill Whistler (1834–1903), by birth an American, was a great admirer of the Japanese and through his writing as well as his painting focussed attention on the necessity of decorative qualities in a portrait. No one knew better than he the value of the silhouette against a background rendered interesting by discrete arrangement of flat spaces.

His compatriot John Singer Sargent (1856–1925), who like him spent most of his life abroad, became one of the most popular portrait painters.

CONSTABLE AND MILLET

Top: "Glebe Farm with a view of Langham Church" (1827), by John Constable (1776–1837), English. In the Metropolitan Museum of Art
Bottom: "Spring" by Jean François Millet (1814–75), French, a member of the Barbizon school. In the Louvre

He never profited by the modern ideas of colour, but had more originality than William Chase the American, the Englishman Orchardson, the German Lenbach, the Frenchman Bonnat and similar artists.

Eugène Carrière (1849–1906) and Fantin-Latour in France, Franz von Stuck in Germany, Evenepoel in Belgium, Böcklin in Switzerland, Albert Edelfelt in Finland, Joseph Israels in Holland, Abbott Thayer and George Bellows in America were artists whose portraits reflect the spirit of their countries.

Cézanne marks a return to the colour and design which delight in the stained glass of the best period. Will the artist arise who combines these qualities with the profound knowledge of the human form and character necessary for great portraiture?

PROBLEMS AND TECHNIQUE

While the old masters excelled in portraits of men, man's modern attire makes it most difficult for an artist to obtain satisfactory results. The harsh collar, the drab colouring and the standardized cut all unite to ruin the effect of the finest head. Women, on the contrary, have much greater freedom than the women who posed for the old masters, with their rigid garments and their stiff attitudes prescribed by fashion and convention. However, the use of cosmetics is a great drawback. Rouge, lipstick and powder conceal, camouflage so to speak, the fine modelling on which a great portrait depends and they defeat their own purpose by rendering the surface of the skin opaque. The natural skin is semi-translucent and therefore more luminous than anything that can be applied to it. As long as cosmetics are generally used there is little hope that the finest type of portrait will be appreciated. Paint and powder are used to deceive, to produce an artificiality which does not give beauty to commonplace, and which makes common the most beautiful.

For a connoisseur, "the question of portrait painting is a matter of birth, associations and character. In other words, one cannot expect a man born and bred in a low environment and associating with people of his own status to understand the character of a noble sitter; nor can he have any insight into the essence of such a person's nature. Therefore, he cannot paint a

portrait of such a one. The grand manner is a question of grand association. If it is mere imitation, it is worthless and shows how spurious it is."

Psychologically different types cannot be expected to understand each other. This must be considered when people offer their criticisms of a portrait. Portraits which are entirely satisfactory to the family of the sitter often displease outsiders. The sitter himself may be unsympathetic to them. For this reason the artist and client must be careful in accepting criticism without making due allowance for difference of temperament and the state of mind which has much to do with opinion. Mood, health, age, sex and eyesight are factors to be counted with. A man's portrait may delight girls and meet with adverse criticism from men. A short-sighted person can never see a portrait as it should be seen. A bilious critic can never be expected to find beauty in anything. From day to day we change our opinions. What we liked yesterday may not appeal to us tomorrow. An artist can class people psychologically by the remarks they make about a portrait; one will see a benevolent smile where another sees a sneer. One notices a frown where another finds thoughtfulness. Then according to the occupation of the beholder certain things attract undue attention. A physician will notice the anatomy, a tailor the clothing. Likeness, the *sine qua non* of the portrait, is after all very relative.

It is curious how blind most people are to the characteristics of those around them. The artist will often reveal traits which are unsuspected—good as well as bad. Any one who wishes a flattering likeness should endeavour to keep his relations with the artist very cordial. Abbott Thayer explains in a letter to Royal Cortissoz the reaction of the artist to his sitter: "The violin, whose strings ring whenever their note is sounded by an outside instrument, is pure symbol of the poet. In the poet cumulative images of every form of beauty begin in earliest infancy to occupy the brain, till, in his early maturity, these have become true touchstones, like the violin string. Let the painter once look upon a person who has, beneath no matter how many surface defects, one dominant greatness—purity at heart and fiery love of truth and beauty—and in his own heart the image of such a personality wakes into brilliant ringing clearness and takes the helm, saying: 'Watch this being! Thou wilt surely see, now and then, the being she really is (it's now a she!) come forth and be fully in sight. Watch, then, and take in how she looks, for in those aroused moments she dominates the whole face and

body, ruling all their details into her heavenly form.'" Breaking appointments, coming too late to sittings, bartering over the price, making remarks about the portrait before the artist asks for criticism, can mar the spirit that should reign during the pose. Hatred and contempt can find their way into the portrait. We have examples of this in Goya's portraits of the Bourbons and in some of Sargent's portraits; and often when artists paint from models of a race they dislike.

The artist owes the greatest consideration to his sitter and should avoid fatiguing him. A comfortable position is necessary if the expression is to be natural and the sitting should be a delightful experience to both the artist and the sitter. Van Dyck realized this and would often invite his sitters to dine with him so that he could study their expression when they were at their ease. Most people will be self-conscious and stiff at first but after some time will fall into natural poses. It is therefore wise to make small preliminary colour sketches until a good pose is found. This method has the added advantage that it gives the client an opportunity to express his opinion before the real work begins. An artist can do many different portraits of the same person. They may be all good and yet the client will have his decided preference for one.

It is the duty of the artist to find out what his client wants. Far from being a hindrance this may lead him to new ideas, just as the restriction of rhyme can suggest new thoughts to a poet. The greater the artist the more willing he will be to put his faculties to a test. Of course, this does not mean that he should do anything against his better knowledge. Holbein painted Erasmus in many different poses but the profile in the Louvre alone gives us the impression of greatness. Often the profile is the only advantageous view of a head and yet there seems to be a prejudice against it. Some people think it is easier to do. It is said that some of the men who had their portraits done by Rembrandt in large groups refused to pay him because he did not show their full face. Needless to say, it requires just as much knowledge to build up the modelling of the side face as it does to paint any other view of the head. From a decorative standpoint a profile is certainly the most advantageous. It predominated in the early Italian portraits.

Lighting presents many difficulties and so much depends on it that it requires the greatest attention. We have seen how largely the effects of the old masters depended on lighting. Holbein, Clouet and other early

painters posed their sitters in full light which cast as few shadows as possible. Leonardo let the light fall from above to accentuate modelling. Rembrandt evidently used a small window which concentrated the light on one part. Ribera and his followers are known for their harsh light effects. It is evident that by manipulating the light different characteristics can be brought out or suppressed. The old masters generally posed women facing the light; while with men they let shadows accentuate the features.

The pose of the body and hands can be a great aid in obtaining a likeness but if too much emphasis is laid on action the attention can be diverted from the head. For the ancient Greeks the body had as much significance as the head; now after ages of neglect it is coming to its own again, and the modern artist should make the most of this opportunity. The choice of costume is of the greatest importance. As every woman knows, different dresses bring out different qualities in their face. Often when an artist is unable to obtain the desired expression he finds that changing the dress is all that is necessary. The lines of the costume react on the lines of the face just as in music a note has its overtones. This is why artists are always glad to use scarfs, furs or anything they can arrange themselves.

One of the most difficult problems is that of the background, which is just as important as any other part of the portrait. It can be compared to the accompaniment in music, strengthening by relative values the illusion of colour and form in the figure.

Each portrait presents its own individual problem. The surest way to fail is to try to develop a formula. It is impossible to paint two subjects with the same methods. For this reason great artists often have stage-fright before beginning a portrait. The brush work which makes the work of Rembrandt, Hals and Velazquez so astonishing was certainly not planned in advance but dictated by the inspiration of the moment and the vividness of the impression made on the artist. This does not mean that the artist should make experiments on his clients. He should not accept a commission to paint a portrait before he has solved all technical problems on portraits of friends or of hired models. It is one thing to paint from a hired model, accustomed to sit for many hours and indifferent about the results, and another to deal with a client easily fatigued, pressed for time and entitled to have a word in the proceedings.

A portrait painter can rarely put his canvas aside, forget about it and

take it up again after months, when his vision is fresh. For this reason he must depend on comments made by the client and his friends, trying to glean from them where the trouble lies. It is rarely where the layman thinks but with experience and a little psychology the artist can profit by learning how the portrait reacts on different people. However, remarks offered before he is ready for them can be very harmful. It is difficult for the layman to realize that a portrait cannot be a perfect likeness until it is entirely finished; nor that the artist must work up all parts of the picture simultaneously in order to make a harmonious whole. He cannot finish the head and then progress to the body and hands any more than an architect can finish one room in a building before the roof is on. Each colour, each line, in a picture affects all others. It is their relative value alone which gives the illusion of form.

Modern artists as a rule paint directly, trying to place the right tone in its right place immediately. Charles Hopkinson recommends the process probably used by many of the old masters. Over a monochrome underpainting he models carefully with red, black, white and blue, mixing the lights with red and white; the shadows with red and black. These simple tones permit him to devote his full attention to the form. When this underpainting has dried he glazes with the bright colours, the yellows, bright reds, greens, etc. Rich, luminous transparent tones are obtained in this manner and by contrasting transparent flesh tones with opaque touches in accessories a great variety of texture is obtained. Both processes have their advantages and their disadvantages. Glazes do not permit a very sincere study of colours in relation to other colours and they can endanger the durability of the painting. Many of Reynolds' canvases faded, cracked and peeled off during his life-time. The direct method is very durable if it is not retouched too soon, but many of Sargent's portraits covered with cracks are sad examples of what happens when paintings are worked upon before they are thoroughly dry. Titian and Rembrandt are said to have let their work dry for months, but few modern people would be able to let their sittings cover so long a period.

The frame should be chosen before the portrait is finished and the final work on the canvas should be done after it is framed. The frame can be toned and antiqued so that the whole is harmonious. An unsuitable frame can affect the likeness and cause great trouble to the artist. It is well for the

artist to know beforehand where the portrait is to be hung. He can then arrange his colouring and lighting to harmonize with the surroundings. Some people decorate their rooms to bring out a picture. The illusion of form is more vivid if the portrait is hung with the light falling from the direction of the light in the picture. The client should live with the portrait for some time before requesting changes. Often he becomes reconciled to the artist's vision and does not wish changes made which generally impair the beauty of the whole for the sake of some detail.

The opinion seems to prevail that different subjects require different mediums. Oils are supposed to be best for men, pastels and crayons for women and children. But we must remember that Holbein's magnificent drawings of men are equal, if not superior, to any painting. Latour could render in pastel the strength of men as well as the delicacy of women and the portraits of women and children by the great English painters, or by Renoir, prove that with oil paints the most subtle qualities can be obtained. However, the lighter mediums permit the artist to abandon and take up his work at will, an important factor where capricious women and children are concerned. Oil painting requires longer sittings.

It is wise for an artist to change his medium now and then. Nothing freshens up his colour sense better than a water-colour or pastel and etchings stimulate his interest in line. Sculpture is the greatest tonic a painter can use. Most of the great masters devoted themselves to other subjects besides portraits. It is needless to mention the religious paintings of the old masters, the landscapes of Rembrandt, Rubens, Gainsborough, Whistler and Sargent. When tired of the sickly court Velazquez would take as models robust peasants. No artist can paint day after day the same type of picture without lessening the keen interest which is necessary for success. The joy which the artist takes in his work is communicated to the beholder.

It is difficult to form an opinion about contemporary portrait painting, as some of the best portraits are never exhibited. There are sincere, conscientious artists who with the right encouragement would be able to leave important work, but there are also many of the kind Hogarth attacked: those who impose on an ignorant public by painting from photographs; those who hide their ignorance and lack of talent behind all sorts of theories; claiming that likeness is not necessary; and finally those who are more interested in paint and in clever brush work than they are in the sitter.

The sincere modernist in his effort to give to painting the emotional quality of music, finds in likeness as yet an obstacle, although his idols, the Orientals, Egyptians and primitives, made of it a powerful aid. He is governed by taboos and prejudices as bad as those of the Academy, but rigid as are the rules and laws laid down by the modernist, they are "subject to change without notice." He is quick to admit an error in his arguments as in the case of cubism. Fortunately there is an increasing number of cultured people who know what a fine portrait is, and who have pride and standing enough to wish to be painted as they are.

THE TECHNIQUE OF OIL PAINTING

As THE MUSICIAN must be taught, and the subtlest of harmonies are subject to material limitations, so the art of the painter must be learned, and he, more perhaps than any other artist, is bound by severe material necessities. It is not intended here to give instruction in the art of painting or to express individual preferences. The object in view is rather, taking as a basis the various methods employed by the great masters, to give an account of the technical considerations which all painters are obliged to bear in mind.

One thing to be noted in a consideration of painting is that there is a wider divergence in the techniques employed than in that of any other art. We should not find this diversity so extensive if, instead of discussing the technique of oil painting, we were analyzing the technical methods of the Primitives who painted with wax, yolk of egg, or in fresco. Whatever difference there may be in the appearance of a painting by Cimabue and one by Mantegna, it will be very much less than the difference between the work of two artists painting after the invention of oil painting.

It may not be necessary to recall that all the colours used in painting, whether they are of mineral or vegetable origin, finally appear in the form of more or less soft stones which are ground to a powder in order to be used. These coloured powders require some binding vehicle in order to bring them to a sufficient consistency. The vehicle may be wax, mortar, glue, glycerine or resin. The brothers Van Eyck are generally believed to have been the first to mix their colours with oil. From the numerous controversies to which their discovery has given rise, it would seem that the principal achievement of the brothers Van Eyck was that they perfected; for the purpose of

BY COURTESY OF (1) THE MUSEUM OF FINE ARTS, BOSTON, (3, 5) ALEX. REID AND LEFEVRE, LTD., (4) THE C. W. KRAUSHAAR ART GALLERIES; PHOTOGRAPH (2) COPR. H. BONNAIRE

EUROPEAN FLOWER PAINTINGS

1. Vase of Flowers, by Jan van Huysum, Holland (1682–1749). 2. Roses aux Chèvrefeuilles, by Auguste Renoir, France (1836–94). 3. Vase de Fleurs, by Charles Dufresne, France. 4. Roses, by Henri Fantin-Latour, France (1836–1904). 5. Les Lauriers Roses, by Vincent van Gogh, Holland (1853–90)

BY COURTESY OF THE TRUSTEES OF THE BRITISH MUSEUM

JAPANESE AND CHINESE FLOWER PAINTING

1. "Lotus, White Heron and Kingfishers" by an unknown Chinese painter of the Sung dynasty (960–1268), an example of the work of the period when flower painting advanced to a great art in China
2. "Chrysanthemums" by Tawarayo Sotatsu, an outstanding figure of the Tokugawa period in Japanese art. He worked between 1624–1643 and was the first to use gold as a pigment, mixing it with ink and colours

painting easel pictures, the results of the much earlier practice which had been to use oil for the painting of large surfaces, and especially for the painting of boats. The effect of oil in rendering colours durable had been observed previously; pictures painted with yolk of egg had been covered with a coating of oil which was hardened by drying in the sun and which at once protected and at the same time intensified the colours.

Once, however, the practical method of grinding colours with oil had been discovered, a vast field of technical research opened up before painters, and they were naturally tempted to explore the new possibilities which were provided. It was this possibility of variety in technical methods which, in combination with the individual genius of the great masters, enabled the art of oil painting strictly so called to rise to such great heights at the time of the Renaissance.

The Support.—Oil paint will adhere to a number of materials, and during the ages painters have experimented in painting on a number of metal and mineral grounds. Slate, marble and alabaster have been used, but comparatively rarely owing to their fragility. Copper has also been utilized, though, of course, only for works of small size. Paper deserves special mention. Far from being an inferior material as might be supposed, paper is perhaps the most suitable ground for works of a spontaneous character. It was used by Flemish painters, who glued it to wood panels or canvases by means of casein. Later, in the 18th and early 19th centuries, a large number of French painters used this process, which was of great value in setting off their brilliant execution. No other material gives such transparency to browns or so much depth to blacks.

Practical considerations have, however, led most painters to prefer two supporting materials: first, wood, and second, canvas. Up to the end of the Renaissance period wood was generally employed; but it would be an error to suppose that the change to canvas was a sudden one. There are a number of examples of wood panels upon which a fine canvas has been glued. Besides, although the use of canvas became very frequent after the Renaissance, it cannot be said to have been universal, since at all periods in the history of painting, including the present, many artists have painted on wood. In Italy the white poplar was generally used; in Flanders they used oak. At the present time mahogany, which does not crack so easily as does oak, is used to a considerable extent.

Canvas appears to be the most suitable material for pictures of a large size. There are, however, exceptions, even among painters, who habitually used canvas for their large works. Thus Rubens's *Magi* in the Antwerp Museum, one of the largest as well as one of the most admired compositions of that master, is executed on an enormous wooden panel formed by several transverse sections. Rubens's choice of a panel in this case and in others is not a mere chance. It may be laid down as an axiom that everything counts in the execution of a picture, and the support is not the least important factor in the final appearance of the work. It is an even more important factor in its preservation. Too much stress cannot, therefore, be laid on the importance of seeing that the support of the painting is of the best quality.

The history of painting shows so many examples of fine works which have perished that we must take every possible precaution to prevent damage to those which may be painted in the future. If wood is used, it must be carefully seasoned, thoroughly dry and cut radially, as otherwise it will be affected by changes of temperature and the picture will warp or split. If canvas is chosen, it should be of hemp, or better still of pure, unbleached flax fibre, without any admixture of cotton; this will prevent its being too liable to suffer from changes of temperature. It will easily be understood that if the tissue is constantly expanding and contracting the priming or the paint itself will be likely to scale off.

Preparation of the Support.—There is, however, another important matter to consider; the wood or canvas may be treated with a priming or used without. The latter method, which is the simplest, may be dealt with first without regard to chronology; for though it was occasionally used by old masters, such as Rembrandt and Van Goyen, it is in the main a modern practice. Many present-day painters prefer to dispense with priming, and this often gives good results, especially in painting on wood. If canvas is used the method has certain disadvantages, for contact with the oil renders the canvas brittle, and it thus loses the flexibility which is one of its principal merits.

Canvas, therefore, needs to be covered with priming before it is used, and the priming is, of course, an important factor. It has been the subject of extensive research from the time when it was first used. The basis of all priming is either size or casein mixed with plaster or carbonate of lime, or else a thin coating of white lead over a coating of size. These simple ele-

ments can be combined in a great variety of ways. Experiments with different kinds of priming have been tried at all periods of the history of painting. The Primitives used plaster and carbonate of lime for tempera painting, and this practice was continued long after the invention of oil painting. It was principally in the 17th century that it became customary to use white lead, more or less strongly tinted with grey, red or brown. A transitional method, which the present writer regards as excellent, was to cover the canvas with a thin coat of carbonate of lime, and then to complete the priming with white lead. Later, painters contented themselves with sizing the canvas and then covering it with one or two thin coatings of white lead. This process has become almost universal at the present day, but some painters are tending to return to plaster priming. It should never be forgotten that the principal quality which should be possessed by the priming of canvases is flexibility. Consequently the first coating of size which is placed over the canvas in order to fill up the interstices in the fabric must not be too thick, and if subsequent coats of carbonate of lime or white lead, or both of those materials in succession, are put on, they also should be very thinly applied. If the canvas is to dry well, it is better to apply several thin coats of priming than one thick one. It is extremely important to make sure that the canvas has dried properly. This is not always done with sufficient care before a picture is begun, and yet nothing is more dangerous than to use a canvas which has not dried properly. The dark colours will inevitably crack sooner or later. Industrially prepared canvases are often prepared without paying preconsideration to the artist's requirements and so expose the paintings to accidents of this kind. This can be proved by a very simple experiment; take a piece of wood or canvas, and cover it with a coat of white lead; then, instead of waiting several months, as would be necessary if a picture were to be painted, paint on it patches of brown, madder lake, ultramarine and emerald green. These colours will rapidly crack; the first cracks will be noticeable on the emerald green after a few days only.

Colours and Their Preparation.—Colours, in the state in which they reached the painter when he prepared them himself, and in the state in which they now reach the manufacturer, are in the form of blocks, either crystalline or powdery, but generally of the consistency of soft chalk. Their quality undoubtedly depends above all on the purity of the raw materials used. The chemist isolates the colouring matter from the crude materials which he re-

ceives. In some cases the material is earth, as in the case of ochres; the earth is in its natural state in the case of yellow and red ochre, and it can be calcined so as to obtain other colours such as burnt sienna. Other colours are obtained from elementary materials; thus different kinds of black are produced from lamp black, bone charcoal and charcoal obtained from vine stocks. Ultramarine is also a natural stone—lapis lazuli. But unlike the coloured earths, which are abundant, natural ultramarine is so rare that it is scarcely used. By means of laboratory research a fairly stable blue resembling natural ultramarine has been obtained from sodium sulphide and silicate of aluminium.

It would be desirable if painters could use only colours extracted from simple sources such as earths. A colourist can do a great deal merely with yellow ochre, red ochre and black. These materials are little subject to alteration. Even the most skilful artist, however, cannot go far without the use of white; and this is the first stumbling block. The white which is known as flake white (in French, *blanc d'argent*) is a carbonate of lead, or in other words a purified form of white lead. It turns black in the course of time. The least that can happen is that it will turn yellow. Zinc white has not this disadvantage, but it cracks, does not spread easily and dries slowly. Moreover, even if the problem of the stability of white were solved, there would remain that of other colours which are absolutely necessary to the painter, such as bright yellow, whether strontian or cadmium, red, such as vermilion or even madder lake, blue, green and brown. These colours are the product of chemical combination and are only relatively stable. Some turn black, others absorb the colours mixed with them, while others become opaque.

However, not all of the hundreds of colours at the painter's disposal are equally bad. In order to choose the lesser of two evils, the painter should only add to the tones obtained from earths the indispensable minimum of other less durable colours.

Prussian blue, which was discovered in 1710 and was used to excess in the early 19th century, is today almost abandoned. Unless it is laid on as a light glaze, or supported by a considerable admixture of white, it tends to turn black and to absorb the colours mixed with it. A green composed of Prussian blue and a yellow (especially if this is not one of the earth yellows) gradually turns blue; similarly a violet into which Prussian blue enters grad-

ually loses its red elements. Cobalt blue has the serious defect of appearing violet by artificial light.

It is possible to make a verbal distinction and to say that Rubens and Rembrandt did not use bitumen; they used a bituminous colour, and so did all the Dutch and Flemish painters; indeed all painters of whatever school have used a transparent brown resembling bitumen and fulfilling the same function; but it was recognized that the use of this colour was subject to certain strict technical conditions. At the end of the 18th century an attempt was made to recover the exact tone of bitumen which was believed to be that used by Rembrandt; it was believed to be very durable, and most of the painters of the day made abundant use of it. The terrible consequences are well known at the present time. The worst of it is that the damage due to bitumen, which never dries, combined with varnish which dries rapidly, may not become apparent until after many years.

The industrialization of the manufacture of colours thus gives rise to a number of problems and technical points with which modern painters are unacquainted. They ought themselves to try experiments on the power of resistance of colours by exposing them to sunlight, and to fumes containing sulphur, sulphuretted hydrogen and ammonia; and in addition it would be in their interest to simplify their palette. Experience has shown, for example, that Naples yellow becomes dull and greenish; that umber darkens and rapidly alters the colours mixed with it; that cadmiums lose their brightness in time; that ultramarine becomes opaque; that bitumen should only be used as a light glaze; and that colours which may be highly recommended must pass the test of time, and cannot be used with certainty until they have done so. It is only possible to calculate their palettes by making a close study of the old masters' pictures in a good light. It is possible to train oneself in a study of this kind by beginning with modern pictures. If the painting of a picture is closely examined, it is almost always possible to discern, in a single brush stroke, particles of the pure colours of which it is composed. If a study of several pictures by the same painter gives the same results, they may be taken as accurate.

A simple example may be found in the works of Pissarro; in all his pictures painted between 1878 and 1885 approximately, a mixture of Veronese green and ultramarine can clearly be distinguished. The use of these two colours during the period in question is thus established. This example has

been selected because Pissarro obtains highly characteristic effects by this means. The remainder of his palette could easily be ascertained by continuing the analysis. Although, however, analysis may be simple in the case of the Impressionist school, it becomes more difficult as we go further back in the history of painting. The present writer frankly confesses that he cannot himself read the palette of all painters from their works. It is, however, possible to derive one general conclusion from a close study of the works of the great masters: that it is not necessarily the number of colours used which makes the colourist.

The grinding of the colours is a long and somewhat difficult business. It consists in pounding the powder, moistened with oil, until the grains are so fine as to be imperceptible. This is done with a heavy muller, the under surface of which is as smooth as the slab of granite on which the colours are ground. From time to time the grinder adds a few drops of oil. He has to continue kneading the paste until it is of the requisite fineness and consistency. It should be noted that a colour which reaches different grinders in the same state of chemical purity may not be of equal quality when it leaves their hands; the cleanliness with which the operation is carried out and the quality of the oil used affect the final result. The manufacture of colours is not a simple operation. Great practice is for example necessary to bring cobalt blue to the right consistency. Oil alone will not bind the paste sufficiently, and wax has to be added. The kind of oil used has its importance; olive oil, which was formerly much used in Italy because of its abundance, has now been given up because it dries slowly. Linseed oil on the other hand dries rapidly; copal oil is much esteemed by certain manufacturers; but poppy oil, which is light and colourless, is by far the most frequently used.

The painter should be able to use the paints in the form in which they reach him. He may use a siccative to make them dry more rapidly, but he should remember that this is an evil, even if a necessary one. He may use the colours in a thick paste, or slightly diluted, or as a thin wash; they are diluted with a quantity of oil, or turpentine, or a mixture of the two. It may be explained that the thin wash or glaze is composed of a transparent colour for choice, very much diluted, and its purpose is to heighten the value or activity of a tone which has already been laid on and has dried. Delicate effects and fine harmonies may be obtained in this way. The colours which

are in practice used for this purpose are as a rule transparent yellows (Indian yellow, yellow lake, raw sienna and sometimes dark cadmium), nearly all the reds, but principally the lakes, black, nearly all the browns, and particularly bitumen. Although they have immense advantages, glazes have the defect of being liable to damage by the hand of time. They are slow in drying, and there is a risk that they may become incorporated in the varnish if the latter is applied too soon; and it must be admitted as an axiom that a picture will sooner or later have to be devarnished, and the painting itself should not be liable to injury when this happens.

A great number of prepared colours are now available; and while it is not necessary to give a list of them, it may be of use to mention a small number of specially durable colours with which a great variety of effects may be obtained. These are: flake white, golden ochre, strontian yellow, deep cadmium yellow, Venetian red, burnt sienna, cadmium red or vermilion, dark madder lake, ultramarine, cobalt blue, emerald green and ivory black or blue black.

This palette is only given as an example, since it would be arbitrary and useless to attempt to establish a uniform palette suitable to all temperaments. Some colours, too, may in themselves be injurious, and should be avoided as far as possible, but nevertheless may assist in creating the effect which is desired if they are used in the right place and with the necessary skill. For the nature of the colour itself is not the only factor; the manner in which it is used matters perhaps even more.

Brushes.—There are two kinds in general use, very different from one another; those made of sable hairs and those made of hogs' bristles. The latter are the most generally used. They consist of a metal collar which is generally flattened and keeps flat the bundle of bristles which form the brush itself. The change from the round brushes, which were used until the 19th century, to flat brushes is due to the almost universal desire of the modern school to paint in separate touches with a full brush. The shape of the brush undoubtedly affects the nature of the stroke; but though it is difficult to describe the subtle difference made by the use of a round or a flat brush, because everything depends on the hand which uses it, it is easy to distinguish between passages executed with a sable brush and those executed with a hogs' bristle brush. The sable brush is better where precision of detail is required. The touch can be impasted and yet smooth, where bristle would

not follow the exact intention of the painter with the same docility. Sable brushes are best for painting small pictures on panels, and for compositions where emphasis on detail gives the work part of its character. On the other hand it would be difficult to paint a life-size portrait or a large landscape with sable. The softness of the hairs would make it difficult to deal with a considerable quantity of paint, and the touch would be greasy and soft while a firm hogs' bristle brush would enable the painter to lay on a broad and vigorous surface.

Painters have at all times used their fingers and this use of the finger as a sort of flesh-and-blood trowel gave Courbet the idea of using the palette knife as a partial substitute for the brush. By using a flexible steel knife it is possible to obtain a vigorous touch and great variety of technique. It would of course be impossible to do any delicate drawing with the palette knife, but no instrument can be compared with it for preserving the purity of tones which often leave the palette fresh but are impaired by the time they reach the canvas. The palette knife can be wiped clean with a rag after each stroke; it represents an absolutely clean means of transferring the paint from the palette to the canvas, while only too often the brush is insufficiently cleaned and contains traces of all sorts of other colours. This does not however mean that the palette knife can take the place of the brush. The knife can only be used for certain restricted purposes, and for general use nothing can replace the brush. But everyone knows how important cleanliness is in the composition of colours, and it is only too often forgotten that the palette, the vessel which contains the vehicle, and the brushes, need careful attention because they are the last recipients of the colours, and colours cannot be beautiful unless they are skilfully used.

DEVELOPMENT OF THE ACTUAL PAINTING

We often hear it said that a picture has darkened or turned yellow. We are not here referring to the changes to which the varnish is subject, since although varnish gives the colours their maximum intensity, it does not form an integral part of the picture and will be dealt with only at the end of the article. What we now have to consider is the development of the paint which actually constitutes the picture.

BY COURTESY OF (TOP) THE METROPOLITAN MUSEUM OF ART, NEW YORK, (BOTTOM) THE DEPARTMENT OF FINE ARTS, BROOKLYN MUSEUM

AN OIL PORTRAIT AND TWO WATER COLOURS BY SARGENT

"The Wyndham Sisters," painted in 1900 by John Singer Sargent (1856–1925), an important example of Sargent's portraiture, the type of work for which he was most widely known. He was equally a master of the technique of water colours, of which two examples are reproduced. Left "In a Levantine Port." Right "Santa Maria della Salute, Venice"

Preparation of the Groundwork.—It has already been said that artists should give the utmost personal attention to the preparation of their canvases. Upon the preparation of the groundwork the final aspect of the finished picture may depend. The old masters varied the priming of their panels or canvases according to the nature of the picture which they intended to paint. Rubens used a groundwork which was sometimes grey, sometimes tinted with ochre, sometimes greenish, and sometimes plain white as in the "Miraculous draught of fishes." Poussin used a grey groundwork for his "Autumn," and Boucher a pink-tinted one for his "Three Graces."

There is no doubt that the groundwork affects the painting which is superimposed on it. Let us suppose that two replicas of the same picture are painted, one on a yellow and one on a red canvas. After a few years the two pictures will be seen to differ from one another, and their general colour harmony will change, becoming nearer to that of the groundwork. A painter can thus, to a limited extent, plan in advance the future development of his picture, and should not neglect a factor which may add to its beauty later.

The desire to obtain rich colour harmonies must however always be subordinated to the numerous and complex exigencies of paint. Many pictures painted on light grounds have preserved an astonishing freshness down to the present day, while others painted on red, brown and even black grounds have suffered; indeed such paintings have generally worn badly, even if they were painted by Tintoretto, Poussin or Courbet.

The red grounds which so many painters have found attractive certainly make it easy to obtain a vibrant and transparent tone. But such a ground is of no value unless the paint itself is very lightly applied over it. And although the results may be satisfactory at first and may remain so for a number of years, the thin layer of paint which covers the coloured ground nevertheless gradually tends to disappear, and the tone of the ground begins to prevail over the others, thus putting out the colour harmony of the picture and destroying the balance of values; for, as will readily be supposed, the only parts which resist will be the high lights, which are generally painted in strong colours and which last all the better because they have probably been applied with fairly vigorous impasto in order to hide more completely the dark ground on which they were painted.

From the last observations we may at once draw a general conclusion which is of the greatest consequence to the painter: it must never be thought that the colours of a picture can be neutralized by the final layers of paint which are applied over them. A proof of this may be found in the curious phenomena connected with what are known in France as *repentirs*. These are corrections of a part of a picture which has already been painted, made before the whole picture is complete. If, for example, at one of the sittings for a portrait, the artist sees that the arm or leg of his subject would produce a more characteristic effect if its position were changed, he may merely repaint the arm or leg without scraping off the original paint. Or again, accessories which prove inconvenient in the composition of a picture may be covered over with a few strokes of the brush. It often happens that after a longer or a shorter period the original detail begins to show through, and sometimes becomes quite clearly visible. This can be seen in Velazquez' portrait of Philip IV. in the Prado, in Ingres' "Jesus among the doctors" at Montauban, and in Bonington's "View of Venice" and Gros' "Portrait of the Comte Fournier-Sarlovèze" in the Louvre, to mention a few examples chosen haphazard from hundreds of others equally striking.

Development of Colours.—It is difficult to praise too highly the fertility of invention in colour harmonies and the bold experiments in technique which are due to the painters of the present generation. Only too often, however, these inventions contain an element of risk, and only too often, quite apart from the quality of the work, technical considerations are sacrificed. The creation of a picture makes great demands on the intellect, and in its execution, strict discipline must be observed; otherwise the paint in time takes its revenge.

Some painters, having carefully studied portraits by Titian and important pieces of painting by Tintoretto, in which those masters obtained astonishing effects simply by the use of four durable colours, white, black, yellow ochre and red ochre, have tried to reduce their palette to that basis, adding the minimum of additional colours when necessary. Some very good work has certainly been done by this method in the last few years. At the same time there are a number of pictures painted in this way which are heavy even when freshly painted, and which soon afterwards become painfully opaque. And yet, even leaving aside the Italian Renaissance, even leaving aside Velazquez, it is easy to show what variety can be obtained with this sober palette. It is

only necessary to look at what has been done by men such as Manet, Corot in some of his figure subjects, Whistler, and Cézanne in his first manner.

There is however one often tested axiom which will give us one of the keys of the enigma: When the same colour, with the same value, is applied twice in the same place, the second application becomes opaque. It is owing to skilful organization of their work that painters are able to include other colours in their palette besides the ochres, which, incomparably valuable as they are, have their limitations. For it has been proved that the best colours, if not cleanly applied, may lose their qualities, while others, which are not usually used, may be so employed that they will stand the test of time. No more typical example could be found than that of Veronese green. Too many painters use this colour in all circumstances, for it is very attractive owing to the variety of tones which can be derived from it. Unfortunately the effects which it gives do not last, and the subtlest harmonies, the most delicate greys, turn to a muddy and leaden black. Yet Gauguin constantly uses Veronese green without ill results. It should, however, be noted that Gauguin only employs this dangerous colour either pure or mixed with strontian yellow. Another example is that of vermilion, which loses its freshness and intensity in a few days unless it is applied boldly and without retouching.

Colours have characteristics of their own and however gifted an artist may be, he cannot dispense with patient observation of the difficult technical side of his art. In this respect, the best example in modern times is set by the Impressionists. If we take their best period, arbitrarily selecting 1890 as the final date, we shall find that their palette does not by any means consist of the most stable colours. The cadmiums and the madders play a much greater part than the earth colours, which the Impressionists did not use very frequently; but what admirable technical knowledge was shown by these painters, who were so long criticised for their revolutionary ideas! In their pictures we may note a light and luminous outline; the spots of colour are interlaced, but yet remain distinct. The colour effects are produced rather by the juxtaposition than by the mingling of tones, and it is left to the hand of time to blend and harmonize colours whose original bloom has been respected.

Technique of Execution.—A painter cannot with impunity retouch his picture whenever he feels inclined; a fact which only too many fail to realize,

much to their detriment. The coloured paste which is transferred from the palette to the canvas is a fragile and capricious substance. To paint as inspiration and fancy dictate is not to paint soundly, especially if the work undertaken is on a large scale. Pictures completed at a sitting give the best account of the painter's talent. Everyone knows that studies for pictures are nearly always more brilliant than the completed work. A good example may be provided by a comparison between the female torso by Delacroix in the Musée d'Angers and the same passage as it appears in the "Sardanapalus" in the Louvre.

What can be done with a small picture, however, becomes much more difficult when it is desired to paint on a larger scale. Some masters have, nevertheless, in certain cases been able to paint large canvases without going back over what they had once begun; examples are Tintoretto's "End of the World" in the Madonna dell'Orto at Venice, and Franz Hals' "Banquet of the officers of the corps of archers at Saint-Georges," at Haarlem. By this means they attained an extraordinary vitality of colouring, and their works defy the passage of time. Spontaneous execution of this kind is, however, necessarily limited to certain effects; it is, for example, impossible to arrive all at once at all the profundities of technique and observation which go to make up a Rembrandt; in such cases sketches must be made first.

Several methods of preparation have been and still are adopted. In order to retain as far as possible the impression of a picture executed without repainting, some masters have first sketched in their picture with a thin wash of a single colour, very much diluted. They thus mass in the lights and shadows and lay down the main lines of their subject, after which they attempt the final painting. This system was used for a great many 18th-century pictures in which the colours work in admirably with the original sketch executed in a reddish brown wash. An example is Fragonard's "Music Lesson," which has all the spontaneity of a rapid sketch.

Even before the 18th century Rubens, whose genius delighted in the overcoming of difficulties, was naturally attracted by this method. Not content with studies or simple compositions, he painted his "Kermesse" in the Louvre and his great "Adoration of the Magi" in Antwerp directly over a ground sketch in brown. The latter work is an unparalleled *tour de force* from the technical point of view. But not all artists are Rubens, and a painter who does not possess his incomparable technical mastery cannot

execute large-scale canvases by this method. There is, moreover, a danger; however vigorously the picture is painted, the colour in which the preliminary sketch is executed gradually tends to prevail in the general harmony. The result of this is indeed sometimes admirable; the "Portrait of Helena Fourment and her children" in the Louvre owes to its warm-tinted ground sketch a golden tone which is independent of the thick coat of varnish which has been applied.

Thus this attractive but difficult and sometimes dangerous method can only be used for limited purposes. It is more usual for painters to make use of all the materials at their disposal for sketching in their pictures; they use all the colours of their palette for the first groundwork, which matters so much to the success of the picture and still more to how it will develop in the future, and they gradually work up to the desired colour harmony. Great masters, such as Raphael, Chardin and Delacroix, have painted in this way. But they have never lost sight of the discipline which must be observed if a painting is to keep its pristine qualities. Like the sound technicians that they were, they did not forget the twofold danger which has to be avoided in the painting of a picture: overdone brushwork and muddy overlaid colour. A canvas painted without method is doomed to perish. If a sketch is painted over while it is only half dry, the paint will become muddy and dead; if solid colours, such as ochres, are applied over fragile groundwork painted with madders, or if a dark tone is put in over a light ground which is still fresh, cracking will result. What most often happens, however, is that one part of the canvas is painted over again to correct it without sufficient care; then all the dark parts become opaque black, while the lights lose their brilliance.

In order to avoid these dangers and to ensure good and solid quality in their paint, many painters work according to a system of division of labour. They use grisaille in the form of an undiluted paste for the preparation of their works, following a method first used by Italian Renaissance artists. Their pictures are sketched in with two colours, white and black or white and brown, as in a chalk and charcoal drawing. The painter can then, without any danger of working over the colour too much, work on a particular passage or modify the composition until the balance of the whole is satisfactory. The colour can then be put in on this solid foundation of grisaille; the final painting should be executed as rapidly as possible. This method has been used by Titian in his nudes and most of his portraits, El Greco and

Rubens in many of their great works, Watteau in his "Gilles," Prud'hon in nearly all his pictures, and nearer to our own time Ricard and Gustave Moreau. Some painters go so far as to obtain their final harmony simply with glazes and a few touches of impasto over a monochrome ground; a typical example of this method carried to an extreme is to be found in Reynolds' "Portrait of Master Hare" in the Louvre. It will be observed that with this method the paint never becomes heavy, the colour may in some cases fade if it is put on too lightly, but no method of work does more to protect the delicate effects of a colourist or to preserve the unity of execution.

The Varnish.—The part played by varnish is twofold. In the first place it protects the picture from impurities in the air. In the second place it restores freshness to the picture when this has been lost, for as it dries, the oil which enters into the composition of the colours penetrates to the lower layers, as well as evaporates, leaving the colours dimmed. Varnish restores them to their original vigour, and it has the property of remaining transparent when it hardens. The theoretical value of varnish is thus simple and obvious. Its application is, however, often criticized. When painters leave the varnishing of their pictures to their colour dealers, and it is curious to note how many of them do, the dealer frequently puts on the varnish too thickly and irregularly. Pictures varnished in this way are painfully shiny, and as many modern painters give as much emphasis to their dark tones as to their high lights, it often happens that all the intersections of the dark strokes shine to such an extent that the picture cannot be properly seen. The first results of bad varnishing soon show themselves in the form of large stains on the picture corresponding to the irregularities in the application of the varnish.

Not only is varnishing sometimes badly done, but it is done too soon and at the wrong moment. Since varnish solidifies very quickly, it is quite obvious that it should not be applied until a painting is perfectly dry. This will prevent it from softening the paint even to the slightest extent, and thus causing it to crack by drying differently. Care should also be taken never to varnish a picture while it has dust on it; otherwise impurities will remain between the paint and the varnish and will in time spoil the picture. The coat of varnish should be extremely thin and applied firmly and regularly, since it loses its qualities and dries cloudy if it is put on thickly. Varnishing

should not be done on a wet day, or moisture will be imprisoned between the varnish and the canvas. If this precaution is neglected, there will be a bluish film over the picture.

One of the most frequent stumbling-blocks for the painter is the result known as "matt" effect. The dulling of the paint, which has already been mentioned as one of the reasons for which varnish has to be used, may be produced while the picture is being painted, and will be especially marked if the first sketch is painted over before it is properly dry. The oil of the second coat may be absorbed so rapidly that the last touches which are put on appear to be of a dull grey nothing like the real colour. The "matt" effect at once disappears if any liquid is passed over the picture; but it often causes worse damage in the end, for the repeated imprisonment of moisture between the various layers of paint constituted by retouching will slowly but surely destroy the picture.

Siccatives, heavy oils and mixtures of all kinds are really responsible for much of the damage which is attributed to varnish. It is a matter of common knowledge that Delacroix was not always as strong on the technical side as he was lofty in his conceptions. It is difficult to say which did most to destroy his paintings—the curious mixtures of liquids which he used, or the disastrous qualities of the materials which entered into the composition of the colours with which he habitually painted. We can obtain some idea of the splendour which his works ought to have retained by looking at those canvases which he executed simply, such as the "Algerian Women," "The Artist's Studio" and the "Still Life" in the Moreau-Nélaton collection in Paris. And very often that delicate artist Prud'hon made excessive use of heavy oil and bitumen, which caused immense cracks to form in his pictures, as for example in his "Christ" in the Louvre.

How then, it will be asked, is it possible to correct a passage which is seen in the course of painting a picture to be unsatisfactory? And once the picture is painted, how can it be made fit for exhibition if it cannot yet be varnished without danger, and if the colours have a "matt" effect.

There are on the market a number of varnishes known as retouching varnishes, the merits or demerits of which cannot be discussed here. It may, however, be said that the lighter and more transparent the liquid to be applied over the piece which it is desired to repaint, the less danger there is that it will impair its freshness in time to come.

When the painting is completed, the general effect can be clearly seen if it is washed over with a mixture of white of egg, water and sugar. This preparatory varnish does not affect the colours in any way, and it can be sponged off with water when the time comes, about a year later, to apply the final coat of varnish which it has by this means been possible to defer.

Some have thought that varnish can be replaced by glass, and many have followed the example of the British picture galleries by glazing oil paintings. Glass is an effective protection against damp, especially if the back of the picture is felted. This is the reason why it is used in London, where the air is very damp. At the same time glass protects the picture from the fingers of clumsy visitors to public galleries, and from smoke in private houses. But it can never be a substitute for varnish; indeed it often makes it impossible to see and appreciate a picture properly.

Not only is glass no substitute for varnish, but it transforms the picture into a mirror, so that the spectator sees a reflection of himself rather than the painting.

The disadvantages of glass are not so serious in the case of pictures in which the general tone is light. The difficulty still exists, but it is lessened because white does not transform a sheet of glass placed in front of it into a mirror. Many modern painters who paint in light tones have refrained from varnishing their pictures, as it does not help very much to bring out light tones. The objection to varnish dates, naturally enough, from the Impressionist period.

The Impressionists wished their colours to produce as vibrant an effect as possible, and they therefore took care not to cover the paint with a foreign substance which was liable to develop in a way which they did not like.

It was inevitable that as painters gave up the use of varnish, they should gradually come to use turpentine to dilute their colours, and at the same time to paint on absorbent canvas. Mat painting has the technical advantage of avoiding the difficulty of "bloom" which was mentioned above; a deliberate attempt is made to obtain harmonies by the use of colours which do not shine because they contain less oil, either on account of their having been mixed with turpentine or on account of the oil having been absorbed by the canvas. So many admirable works have been produced by this method that we cannot fail to rejoice at a new discovery in the technique of painting. It must, nevertheless, be asked in all impartiality how a painting from which for

BY COURTESY OF (5) THE METROPOLITAN MUSEUM OF ART, NEW YORK; PHOTOGRAPHS, (1, 2, 3, 4, 6, 7, 8) ALINARI

FLOWER PAINTINGS OF THE FRENCH, DUTCH, AND SPANISH SCHOOLS; 17TH–18TH CENTURIES

1. Flowers by François Pret, French. In the Prado
2. Flowers by Daniel Seghers, Flemish (1590–1661). Like his teacher, Jan Breughel, Seghers frequently painted flowers in conjunction with religious subjects. In the Prado
3. Roses, tulips and other flowers in a wicker-basket, by Juan de Arellano, Spanish (1614–76). In the Prado
4. Flowers by Andrea Belvedere (1642–1732), Neapolitan school. In his paintings of flowers, fruits and birds the light is often reflected from mirrors or fountains. In the Prado
5. Vase of flowers (1716) by Margareta Haverman, Dutch (18th century), pupil of Jan van Huysum. In the Metropolitan Museum of Art
6. A garland of flowers by Jan Breughel, Flemish (1568–1625). He frequently painted garlands of flowers around portraits or pictures of the Madonna by Rubens and others. In the Prado
7. Another painting of flowers by Jan Breughel, often called *Breughel de velours*. In the Prado
8. Garland of flowers by Daniel Seghers (*see* also fig. 2), a pupil of Jan Breughel. In the Prado

BY COURTESY OF (1, 3) THE MUSEUM OF FINE ARTS, BOSTON

MODERN AMERICAN FLOWER PAINTINGS

1. Larkspur, Canterbury bells and peonies, pastel by Laura Coombs Hills (1859–), painter of flowers in pastel and miniatures
2. Mountain rhododendrons, by George Walter Dawson (1870–), flower and landscape painter; owned by Harold Hill Blossom
3. Peonies, by Wilton Robert Lockwood (1861–1914), painter of flowers and portraits
4. Water-lily among reeds, by George Walter Dawson (1870–), flower and landscape painter; owned by George B. Garrett

one reason or another varnish has been excluded will stand the effects of time. If pictures were always to be exhibited under favourable circumstances, in a dry climate, not exposed to changes of temperature, and sheltered from dust, smoke and fumes of all kinds, we could allow varnish to be an unnecessary protection. All persons who have had occasion to see a large number of paintings will, however, have met with cases, somewhat rare, it is true, of 18th century decorative panels which have never been varnished. As a general rule about one centimetre of the edge of the painting is concealed by a frame or beading. The painting has not turned yellow as it would have done if it had been too heavily varnished, but at the same time it has not kept its original brilliance; it is covered, as it were, with a veil of warm grey except under the frame, where it has been protected from the light and from the impurities in the air and has preserved its original freshness. The worst feature is that there is no way of cleaning pictures of this kind. The dust fixed on the paint by the moisture in the air has become incorporated with it; but still more, the very body of the colour has been affected. Simple tones such as light greys have remained comparatively luminous, but the reds have become purplish, the yellows have turned brown, and the browns have lost their transparency. The dirt produced by dust fixed on the picture by the moisture of the air has worked right into the grain of the canvas. Such attacks by foreign bodies would not have had so much effect on varnish, and even if owing to circumstances the varnished picture had suffered an accumulation of dirt, it would still be possible to remove the varnish and find underneath the picture as the painter conceived it.

It is most desirable to protect these mat pictures with glass, unless a coating of wax is put over them to preserve their non-shiny appearance. The merits of wax for this purpose have always been known; it is one of the best means of preserving paintings, and it isolates them from injury from without in the same way as varnish.

FRESCO PAINTING

PAINTING in fresco is here defined as painting on wet lime plaster with pigments mixed with water or water and lime. As the water evaporates, the setting of the lime binds the pigment to the plaster, and the subsequent conversion of the lime into carbonate of lime by the action of the carbonic acid gas in the air completes the binding of the pigment. This method of painting is very old—the wall paintings in the palace of Knossos are examples of genuine fresco painting.

The Egyptians, Greeks and Romans were familiar with the use of egg, gum arabic, size and wax as media for painting, and there has been a big controversy as to how the Pompeian frescoes were painted. Vitruvius gives a detailed account of the preparation of the plaster—a method that was obtained by the Romans from Greek practice. The Roman plaster was several inches thick, and beginning with sand, lime and broken brick, the final coats were made of lime and marble dust—the lime having been prepared by prolonged treatment with water, pounding and mixing. The marble dust and lime mortar was beaten and trowelled until a highly polished surface was obtained. The evidence from Vitruvius' account is, on the whole, in favour of the pigments mixed with water being laid on the wet plaster. It has, however, been pointed out by Prof. Berger that this description may apply only to the ground colouring and not to the final painting, which he believes was done with a wax emulsion. Walls were certainly treated with wax driven in by heat, in Roman times. Vitruvius describes the process, and there are other references in Pliny and elsewhere. The most recent conclusions are in favour of the process having been genuine fresco. The description of mediaeval

fresco painting given by Theophilus and the Mount Athos manuscript is of a method of painting by wetting the already dry plaster and painting with pigments mixed with water and a little lime.

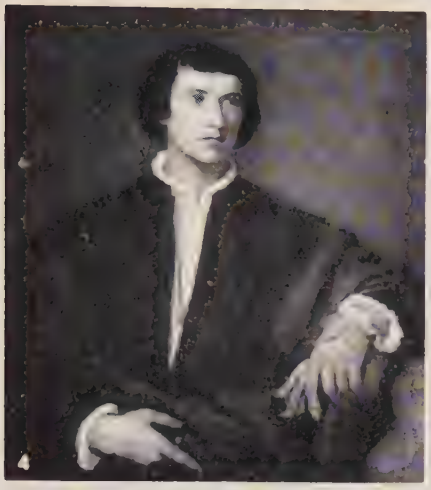
In the 15th century, Italian painters distinguished between *fresco secco* —the pigments being mixed with egg as a medium, and *buon fresco*—the pigments being mixed with water and laid on the fresh wet plaster. The complete design for the fresco was drawn or pounced from a cartoon on the dry plaster. Over this was laid each day a thin coat of wet plaster of sufficient area for one day's work, and the pigments ground in water laid on this wet surface. At the end of the day, the plaster not painted upon was cut away, and the joins of the plaster can be seen on the walls to-day.

The proportions of lime to sand should be according to Cennino Cennini (*see* trans. by C. J. Herringham, 1899), one of lime to two of sand. It is essential that the quick lime slaked to a lime putty should be given months or even years to mature. The pigments must be fast to lime and light. For white, either lime or Bianco Sangiovanni prepared by making slaked lime into little cakes and exposing them to the air for some months should be used. For the rest, the earth pigments—red and yellow ochres, terra verte, umber, raw and burnt sienna, black and the permanent greens and blues, such as oxide of chromium, viridian, cobalt green, cobalt blue and cerulean blue should be used.

Italians before the invention of smalt were confined to azurite which is turned green by lime in time and the precious real ultramarine. They probably, therefore, laid on the blues mixed with egg.

GLASS PRINTS

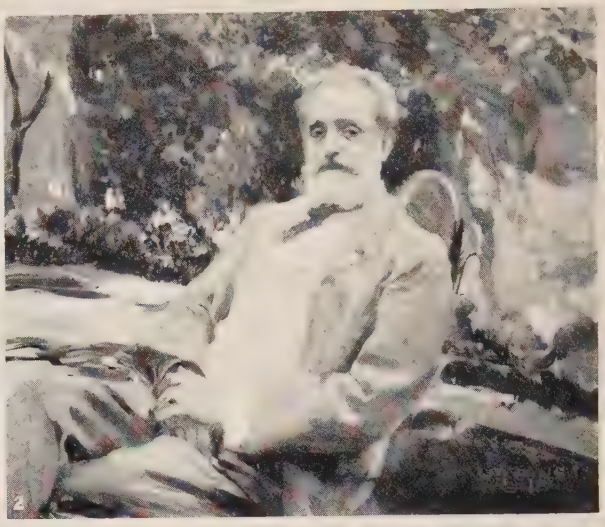
As the French call them, *clichés-verres* were an imitation of etchings in the making of which the Barbizon group of artists, Daubigny, Rousseau, Millet and Corot, would amuse their leisure during the years between 1855 and 1860. On a blackened piece of glass, covered with a white opaque varnish, they would draw their subjects with an etching-needle, as on a copper-plate, then they would take an impression on a sensitized paper exposed to the light behind the glass. The effect was curiously like an etching, though the print was really rather in the nature of a photograph, for no pressure had been used to crush the paper into bitten lines which did not exist. Daubigny was, we fancy, the most successful maker of these *clichés-verres*, though the needling of his lines, not being subjected to any mordant process, looked rather like lines drawn with a pen and ink, as in *Le Bouquet d'Aunes*, for instance, which, of course, has not at all the essential character of etching. There was another form of glass prints popular in England in the later decades of the 18th century, which transferred to glass many contemporary mezzotint and stipple colour-prints, mostly of the cruder kind, but occasionally some of a more pretentious artistic order. The glass, cut to the size of the print, was covered with a thin coating of turpentine, then the print, well damped, was laid on this, face downwards. The paper was most carefully rubbed away with the finger, until only the veriest film of the print was left with its design on the turpentine-covered glass. When this was dry, the impression was painted on the back, sometimes richly, sometimes simply, even crudely, but often with a brilliancy of colouring superior to that of the



BY COURTESY OF (1) THE NATIONAL GALLERY, LONDON, (9) THE NATIONAL GALLERY, SCOTLAND; PHOTOGRAPHS, (3, 4) ALINARI, (5) BRAUN AND CIE, (7) COLLECTION ARCHIVES PHOTOGRAPHIQUES, (8) ANDERSON

PORTRAITS BY THE OLD MASTERS

1. "Portrait of a Man" by Jan van Eyck (1385–1440). Flemish
2. "Company of St. George" by Frans Hals (1580–1666). Dutch. In the Frans Hals Museum, Haarlem
3. "Portrait of Erasmus" by Holbein (1497–1543). German. In the Louvre
4. "Man with a Glove" by Titian (Tiziano Vecellio, *c.* 1477–1576). Venetian school. In the Louvre
5. "Jan Six" by Rembrandt van Rijn, (1606–69). Dutch. In the Metropolitan Museum of Art, New York
6. "Portrait of a Man" by El Greco (Domenico Theotocopuli, *c.* 1545–1614). Spanish school. In the collection of Col. Michael Friedsam.
7. "Portrait of Mlle. Rivière" by Jean A.D. Ingres (1780–1867). French In the Louvre
8. Detail from "The surrender of Breda," showing the head of General Nassau, by Diego Rodriguez de Silva y Velazquez (1599–1660). Spanish. In the Prado
9. "Mrs. Graham" by Thomas Gainsborough (1727–88). English



BY COURTESY OF (1) FREDERICK T. WEBER, (2) THE HISPANIC SOCIETY OF AMERICA, (3) THE PHILLIPS ACADEMY, (10) NY CARLSBERG GLYPTOTHEK; PHOTOGRAPHS, (4) BERNHEIM JEUNE ET CIE. (6, 7) COLLECTION ARCHIVES PHOTOGRAPHIQUES, (9) BRAUN AND CIE, (11) GIRAUDON

16TH CENTURY PORTRAIT AND EXAMPLES OF MODERN WORK

1. "Mother and Daughter," by Frederick T. Weber (1883–), American
2. "Don Raimundo de Madrazo y Garreta," by Joaquin Sorolla y Bastida (1863–1923), Spanish
3. "Woman in Green Velvet," by Abbott H. Thayer (1849–1921), American
4. "Portrait of the Painter," by Paul Cézanne (1839–1906), French
5. "Lady Orpen," by Sir William Orpen (1878–), English. In the Tate Gallery, London
6. "Portrait de Jeune Fille," by Hilaire Germain Edgard Degas (1834–1917), French
7. "Portrait de Mme. Charpentier," by Firmin Auguste Renoir (1841–1919), French
8. "Phil May," by Sir J. J. Shannon (1862–1923), English. In the Tate Gallery, London
9. "Portrait of a Man in a Broad Brimmed Hat," by Hans Holbein (1497–1543), German
10. "Members of the Committee for the French exhibition of Fine Arts at Copenhagen," by P. S. Kroyer (1851–1909), Danish
11. A pencil portrait, by Jean A. D. Ingres (1780–1867), French

original print on paper. These glass coloured prints enjoyed a brief contemporary vogue, but they died out with the old coloured stipple and mezzotint. Some 25 years ago there was a fashion in collecting them, but the field, it appears, was soon exhausted, and the actual old prints are valued too highly for it to be extended.

AQUATINT

AQUATINT is a variety of etching (*q.v.*) in which effects are obtained by the action of acid through a porous ground of sand or some powdered resinous substance (Lat. *aqua*, water, and *tincta*, dyed). The plate is first covered with a ground over which the resinous powder or sand is evenly dusted by some mechanical process, the portions of the plate which are to appear white when printed being covered with stopping-out varnish. The plate is then covered with the mordant which bites into the interstices between the minute particles and produces a granulated surface. The process is repeated and the different tones obtained by the varied depths to which the different portions of the plate are bitten. In theory therefore aquatint is not capable of producing even gradations of tint, but may be compared in effect to a contour map where each particular elevation is indicated by a flat tint ending abruptly. In skilful hands, however, the series of bitings can be so manipulated as to make these contours almost invisible; the process can be used in conjunction with etching, drypoint, mezzotint and crayon.

The invention of aquatint is generally credited to Jean Baptiste Le Prince (1734–81), but there seems little doubt that some form of it was known and used almost 100 years earlier. A certain Jan van de Velde seems to have combined aquatint with roulette work in some of his portraits about 1658. In the hands of F. Janinet, P. L. Debucourt and other French artists of the end of the 18th century the process was brought to a technical perfection which has never been surpassed. It was used by them, with extraordinary skill and success, as a vehicle for printing in colour. In England in the last quarter of the 18th century and the first half of the 19th century the method

was used by such artists as Paul Sandby, Thomas Malton, the Daniells, R. Pollard, J. C. Stadler for reproducing water-colour drawings. English aquatints were not printed in colours, but were usually coloured by hand. The process during the latter part of the 19th century fell into disuse but was revived and successfully employed by Sir Frank Short, Theodore Roussel, Oliver Hall, W. Lee Hankey, W. P. Robins and others.

PENCIL DRAWING

A PENCIL drawing is one made by a piece of graphite sharpened into a fine point, and held in a porte-crayon, and the term is usually applied to a drawing made with this material upon vellum or parchment. The greatest masters of this particular art were Dutchmen, and the best productions were those of the 17th century. In a great many instances it is quite certain that the extremely elaborate plumbago (graphite) drawings done by Dutch artists were intended for the purpose of engravings, and of several of them this can be proved by putting the finished engraving by the side of the elaborate plumbago drawing. Considering the clumsiness of the material, it is amazing that the artists elaborated such exceedingly delicate and beautiful work as many of these plumbago drawings exhibit. It seems almost certain that they must have been drawn under a lens, and it is clear that the artist possessed a very steady hand.

One of the earliest workers in plumbago was Simon van de Pass (1595?–1647) whose pencil drawings were almost certainly either for reproduction on silver tablets or counters or for engraved plates. Abraham Blooteling, the Dutch engraver, executed a very few portraits, but they appear to have been only first sketches, from which eventually he made larger ones, and from these engraved his plates. He was followed by the man who is perhaps the greatest exponent of the art of drawing in plumbago, David Loggan (1635–1700), a pupil of Van de Pass, and a man well known for his long series of engravings representing the colleges of Oxford and Cambridge. He executed portraits with the utmost dexterity, and with marvellous minuteness, the lines representing the intricacies of a lace ruffle, or the curls of a wig, being unusually perfect. Better known is William Faithorne (*q.v.*).

VAN DYCK AND REMBRANDT

Top: Anthony Van Dyck (1599–1641), "Children of Charles I.," painted in England in 1635. Now hanging in the Royal Gallery at Turin

Bottom: Rembrandt Van Rijn (1606–69), "Sortie of the Banning Cock Company," also known as the "Night Watch," 1642. In the Rijks Museum, Amsterdam

Next in eminence and skill comes Thomas Forster (*fl.* 1695–1712). He was one of the greatest draughtsmen in this particular form of portraiture. Forster was responsible for a few prints, but examples of them are of the utmost rarity. His work can be studied with advantage in the Holburne Museum at Bath, at Welbeck Abbey, or at the Victoria and Albert Museum, London.

There are two other Englishmen who should be mentioned, Robert and George White, father and son. The former (1645–1704) was a pupil of David Loggan (who originally came from Danzig); he was a prolific engraver, most of whose drawings in plumbago on vellum were evidently executed for the purpose of engraving. George White, his son (1684–1732), was taught by his father, and finished some of his father's plates.

Reference must also be made to the use of plumbago by the painters of miniatures in colour. Hilliard used plumbago for preparing designs for jewels and for seals, Isaac and Peter Oliver for sketches in portraiture. A draughtsman in plumbago whose works are exceedingly scarce was David Paton, who worked in 1670. Then there were early engravers, such as George Glover (d. 1618) and Thomas Cecill (*fl.* 1630), who executed plumbago drawings, evidently studies for engravings. Of Glover's work the only known signed example is in the writer's collection. The work of Jonathan Richardson (1665–1745) and also the work of his son must be alluded to, but it is believed that, by their time, the graphite had been enclosed in a wooden rod, and that therefore the drawings may more naturally be called pencil drawings.

Draughtsmen in Indian ink have prepared portraits on very much the same lines. Among them were the two Fabers (1660?–1721 and 1695?–1756) in Holland, the elder having been born at The Hague, as he himself stated on his portrait which was in Vertue's collection. Of the two the son was the greater artist, although both of them were responsible for many very fine portraits drawn in Indian ink, as a rule circular, often set within lined borders and frequently adorned with coats of arms and inscriptions, equally minute and wonderful. Another able worker in Indian ink was a Swede, Charles Bancks (*c.* 1748), and another, a Swiss, Joseph Werner, born 1637, who made his drawings upon brown paper, and in some cases heightened the work with touches of white paint. Amongst other exponents of this art are the following: Thomas Worlidge (1700–66), F. Steele (*c.* 1714), W. Robins (*c.* 1730), G. A. Wolfgang (1692–1775).

PASTEL

Pastel is the simplest of all methods of laying colour upon a flat surface. The colours used consist practically of the pure powder colours; whereas in other methods the colours have to be mixed with some medium, the immediate result often being that the tone of the colour is lowered, and even if on drying the original tone is restored, as in fresco (*q.v.*), the artist while at work can only calculate what the picture will look like when dry. In pure pastel as the colour is put on so it remains. The disadvantage of pastel is that its life is precarious, not because its colours are more fugitive than in other methods but because it remains on the surface of the paper, liable, unless protected by glass, to be rubbed off by any chance touch. On the other hand, if certain precautions are observed during the course of applying the colour it is able to resist violent shocks.

Pastels are made up into cylinders or pencils with the least amount of adhesive (a gum) necessary to hold the particles of colour together in the lightest possible manner, so that a touch of the pencil on the surface of the paper leaves an impression. Pastels, as sold by the modern dealer, are usually arranged in a series of tones, the darkest pencil consisting of the pure colour; all the other pencils of the series are mixed with white to a greater and greater degree as they ascend the scale toward the lightest. Thus the artist has a certain number of tones ready to use at once.

Pastel can be applied as a pencil, *i.e.*, by means of lines or short touches, or it may be rubbed. By far the best way of rubbing pastel is with the pad of the tip of the finger; if stumps are used they are apt to remove most of the powder. Speaking generally pastel should not be fixed, the use of the

fixatives at once alters its character; it is converted into a painting and all the tones are lowered, and the beauty of the surface is at once destroyed. It becomes like a butterfly's wing dipped in water. No fixative is satisfactory, but one, which serves its purpose, is a weak solution of parchment, size and water blown on with a spray diffuser from a considerable distance.

Sometimes a very little fixative may be used in the early stage as this prevents a heaping up of the powder, the fixative making what is there firmly and thinly adhere to the paper, but the final touches must be pure pastel. It is easy by loading pastel upon the paper to reach the end of the possibility of this method, therefore, above all, the artist must learn to apply the powder very thinly and to keep the colours as much as possible clear and defined. A dirty mess is the end of a good many pastels.

Pastel has most distinctly a character of its own and should be used with an understanding of what it can do and what it cannot do. It should not be used to imitate oil-painting which it certainly cannot do without entirely altering its natural character. It should be considered as a method of applying colour, which owing to the practical absence of a medium is higher in tone than in any other method, thinly to the surface of the paper so that as in water-colour the actual paper itself may occasionally play a part in the design. With this knowledge of its proper use, very beautiful results can be obtained. It is an excellent method to use when a portrait is required, but better for small portraits than large; a life-sized head in pastel is seldom satisfactory and generally becomes overloaded with colour. It cannot pretend to the carrying power of oil-painting; it may be described as a more humble medium and, therefore, is not to be employed in large designs.

HISTORY

The invention of pastel, which used to be generally called "crayon," has frequently been accredited to Johann Alexander Thiele (1685–1752), landscape painter and etcher of distinction, as well as to Mme. Vernerin and Mlle. Heid (1688–1753), both of Danzig. But the claim cannot be substantiated, as drawing in coloured chalks had been practised long before, *e.g.*, by Guido Reni (1575–1642), by whom a head and bust in this manner exists in the Dresden Gallery. Thiele was perhaps the first to carry the art

to perfection, but his contemporary, Rosalba Carriera of Venice (1675–1757), is more completely identified with it. The Dresden Museum contains 157 examples of her work in this medium, portraits, subjects and the like. Thiele was followed by Anton Raphael Mengs (1728–79) and his sister Theresia Mengs (afterwards Maron, 1725–1806), and by Johann Heinrich Schmidt (1749–1829).

Holbein, Watteau, Boucher, Greuze, John Raphael Smith and Sir Thomas Lawrence all made use of the coloured chalk. In 1747 Nattier (1685–1766) showed a pastel portrait of M. Logerot in the Paris Salon, and his son-in-law, Louis Tocqué (1696–1772), soon followed with similar work. Hubert Drouais (1699–1767) had preceded his rival Nattier in the Salon by a single year with five pastel portraits, and Chardin (1699–1779) followed in 1771. This great master set himself to work in emulation of Quentin de la Tour (1704–88), who in spite of the ability of his rivals may be regarded as the most eminent pastellist France has produced. His full strength as a portrait-pastellist is to be gauged in the collection of eighty-five of his principal works now in the museum of St. Quentin. Then followed Simon Mathurin Lantara (1729–78), who was one of the first to paint pastel pictures of landscapes.

Two Swiss painters had considerable influence in spreading the use of pastel—the experimentalist Dietrich Meyer (1572–1658), one of the first to make designs in coloured chalks (and reputed inventor of soft-ground etching), and Jean Étienne Liotard (1702 or 1704–88), one of the most brilliant pastellists who ever lived. Two of his works are world-famous, "La Belle Chocolatière de Vienne," executed in 1745, now in the Dresden Museum, and "La Belle Liseuse" of the following year at the museum at Amsterdam. The latter is a portrait of his niece, Mlle. Lavergne.

Crayon-painting was practised in England at an early date, and John Riley (1646–91), many of whose finest works are attributed to Sir Peter Lely, produced numerous portraits in that medium. Francis Knapton (1698–1778), court painter, was a more prolific master, and he, with William Hoare of Bath (?1707–92) who had studied pastel in Italy, prepared the way for the triumph of Francis Cotes (?1725–70). Then for the first time pastel-painting was fully developed by an English hand. Before he became a painter in oil Cotes had worked under Rosalba Carriera, and, although he was rather cold and chalky in his tones, he produced portraits, such as his

2

3

4

5

BY COURTESY OF (1, 3) THE NATIONAL GALLERY, LONDON; PHOTOGRAPHS (2, 4, 5) COLLECTION ARCHIVES PHOTOGRAPHIQUES, PARIS

VARIETY OF TECHNIQUE IN EXECUTION AND COLOUR

1. "A Woman Bathing," by Rembrandt van Rijn (1606–1669), Dutch. Rembrandt used glazes to add to the richness and luminous depth of the picture. 2. "The Three Graces," by François Boucher (1703–1770), French. Boucher here used a pink-tinted ground-work. 3. "The Judgment of Paris," by Peter Paul Rubens (1577–1640), Flemish. Rubens used glazes freely to add to the brilliance and charm of his colour. 4. "The Sleep of Antiope," by Correggio (1494–1534), Italian. In the Louvre. The glazes and half-tones have largely disappeared because of poor restoration in the 18th century. 5. "Portrait of Mme. Récamier" (unfinished), by Jacques Louis David (1748–1825), French. In the Louvre

BY COURTESY OF (3, 5) THE NATIONAL GALLERY, LONDON; PHOTOGRAPHS, (1, 2) ANDERSON, (4) G. ZAZZARIN

VARIETY OF TECHNIQUE IN COLOUR AND LIGHT

1. Miracle of St. Mark (1548), by Tintoretto (Jacopo Robusti, 1518–94), Venetian School (The Academy, Venice). This artist was one of the first to project vast canvases in oil. He covered gigantic surfaces with rich oil colour, where fresco (on the fresh plaster) had been previously used as a medium
2. Landscape, by Nicolas Poussin (1594–1665), French. (The Prado, Madrid). Poussin used a canvas with a brown priming. His paintings have suffered accordingly and his landscapes are badly faded
3. The Bay of Baiae, with Apollo and the Sibyl, by J. M. W. Turner (1775–1851), English. Turner was fascinated with light, and uses colour with fluidity and brilliance. He greatly influenced the Impressionists
4. Adoration of the Magi, by Peter-Paul Rubens (1577–1640), Flemish. (Musée Royale des Beaux-Arts, Antwerp). This achievement unparalleled from the technical point of view is one of the largest and most admired of the master's compositions. It is executed on a large wooden panel, made up of several sections, directly over a ground-sketch in brown. Signs of the removal by the restorer of the vermilion and the old varnish appear below, right
5. Two Gentlemen, portrait of George Huddesford and of Codrington Warwick Brampfylde, by Sir Joshua Reynolds (1723–92), English. Reynolds worked with very long brushes, being thus enabled to see the effect of his work from some distance while laying on the colour. He often blocked in his pictures in *impasto* or *grisaille*, then coloured it and carried it further with glazes. His paintings evaporated, turned yellow, cracked, and perished even during his life time

"Mr. and Mrs. Joah Bates" and "Lord Hawke," which testify to his high ability. He was, however, far surpassed by his pupil, John Russell, R.A. (1745–1806), who brought the art to perfection, displaying grace and good expression in all his pastel work, whether portrait, fancy picture, historical subject, group, or "conversation-piece." Romney (1734–1802) in his single pastel portrait, a likeness of William Cowper the poet, showed that he might have excelled in this medium, which, indeed, was particularly suited to his tender manner. Hugh D. Hamilton (*c.* 1734–1806) of the Royal Hibernian Academy, Ozias Humphry, A.R.A. (1742–1810), Richard Cosway, R.A. (1742–1821) and his wife Maria Cosway (1759–1838) are among the better known English pastellists. Daniel Gardner (1750?–1805), whose pictures in oil have often been mistaken for Reynolds's and Gainsborough's, gave rein to his exuberant fancy and his rather exaggerated taste in compositions. Gardner marked the deterioration of the art, which thereafter declined, Henry Bright (1814–73) being almost the only pastellist of real power who followed him. Bright's landscapes have probably in their own line never been surpassed.

Since 1870 there has been a revival of the art of pastel, the result of a better understanding and appreciation on the part of the public. The art of pastel, as M. Roger Ballu expressed it, "was slumbering a little," until in 1870 the Société des Pastellistes was founded in France and met with ready appreciation. With many artists it was a matter of "coloured chalks," as, for example, with Millet, Lhermitte and Degas in France, and with Whistler in England. With the majority the full possibilities were seized, and a great number of artists abroad then practised the art for the sake of colour, among whom may be mentioned Adrien Moreau, A. Besnard, Émile Lévy, Machard, Pointelin, Georges Picard, de Nittis, Iwill, René Billotte, Jozan, Nozel, Raffäelli, Brochard (mainly upon vellum) and Lévy-Dhurmer in France; in Belgium, Émile Wauters (who has produced a great series of life-sized portraits of both men and women of amazing strength, vitality and completeness) and Fernand Khnopff; in Italy, C. Laurenti, P. Fragiacomo and Giovanni Segantini; in Holland, Josselin de Jong; in Germany, F. von Lenbach, Max Liebermann and Franz Stück; and in Norway, Fritz Thaulow.

America has also been closely identified with the revival of the art. Among the American painters who have been successful in the use of pastel are: August Renoir, Mary Cassatt, Thomas W. Dewing, Robert Blum,

Jerome Myers, W. J. Glackens, Albert Sterner, Everett Shinn, J. Wells Champney and James Alden Weir.

In England the revival of pastel dates from 1880, when the first exhibition of the Pastel Society was held in the Grosvenor Gallery. The exhibition was a *succès d'estime*, but after a while the society languished until, in 1899, it was reconstituted, and obtained the adhesion of many of the most distinguished artists practising in the country, as well as of a score of eminent foreign painters. In that year, and since, it has held exhibitions of a high order; and intelligent public appreciation has been directed to the work of the most noteworthy contributors. Among these are E. A. Abbey, R.A.; M'Lure Hamilton, J. M. Swan, R.A.; J. Lorimer, R.S.A.; A. Peppercorn, R. Anning Bell, J. J. Shannon, R.A.; Sir James Guthrie, P.R.S.A.; H. Brabazon, Walter Crane, Melton Fisher, Edward Stott, A.R.A.; S. J. Solomon, R.A.; and W. Rothenstein.

WATER-COLOUR PAINTING

THE ART of water-colour has passed through a renaissance since about 1890 and has again assumed a recognized place among the mediums of artistic expression. For many years the medium had been looked down upon and considered unimportant, and of use only in young ladies' "finishing schools." The 20th century has seen this most spontaneous of all mediums regain its eminence and vital beauty. A small group in England, the United States and France kept the use of water-colour alive until the present awakening, and great water-colour societies have now grown up and become of national and international importance.

HISTORY

Ancient Chinese Art.—Water-colour in its various forms constitutes one of the finest and most permanent records of art that has come down to us, reaching back into the 3rd century of Chinese art, and it was also used both by the Japanese and the East Indian artists in various forms. We find in the Chinese art a great use of clear water-colour and some use of tempera (*q.v.*). Brushes for the very fine work were as a rule made of sable hair; selected pig bristles were used for coarse textures. An elaborate and adroit handling of the brush was cultivated, the result being a delicate and exquisite line; design was ranked above colour in most of the early work. It is interesting to note that water-colour was always used in the East to a much greater degree than oil, being more delicate and of greater flexibility.

Paper and silk were the surfaces used. Paper of wood bark came first, and then silk was made into a kind of paper but it was found too glossy; then came a tough rice-paper. Silk was mounted on paper and glued down to hold the colour intact and keep it from spreading. The backing was built up by placing layers of paper on successively, and it is said that the silk was moistened and stretched, which seems reasonable since we stretch our fine rag papers to-day. The ink, of course, went through, onto the backing, making two pictures. Black ink was frequently the only colour used, though dark brown, or sepia, appears. The most interesting impressions were done in ink by the masters of the Sung dynasty and by the Japanese of the 15th century.

Rich colour and much use of gold dominate the Buddhist pictures. The masterpieces of the religious painters contain a fine rhythm of design, which gives them a fundamental character, exquisite subdued colour, and is also found in the flower designs and birdpieces. Poetic suggestion, and not representation, was the most important part of the Ming art, and helped to explain the great use of water-colour. In the Sung dynasty, lampblack began to be used, mixed with a glue made from donkey hides boiled in water. The glue obtained is the colour of amber, glossy and odourless, and is mixed with black made from soot which is obtained from imperfect combustion in the burning of dry pine or fir. This was used to the end of the Yuan dynasty, notably by Tung Chi-Chang, Wu Wei and Fu Shan. This depth of colour and glossiness was lacking in the Ming ink as used by Shên Chau, T'ang Yin, Weu Cheng-Ming and Ch'in Ying. In the Sung work, no attempt was made at modelling; consequently there was no trace of light and shade. The figures stand in a flat light. Of course, this enhances the decorative effect greatly. The following artists of the Sung dynasty (A.D. 960–1280) are the outstanding ones as far as known: Wen Tung, Tung Chi-Ch'ang, Wu Wei, Fu Shan, Shen Chan, T'ang Yin, Wen Chêng-Ming, Ch'in Ying, and Kuo Chung-Shu.

Japanese Art.—From the 6th century the development of painting may be shown as follows: (1) middle of 6th to middle of 9th century: naturalization of Chinese and Chino-Buddhist art; (2) middle of 9th to middle of 15th century: establishment of great native schools under Kose no Kanaoka and descendants—pure Chinese school falling into neglect; (3) 15th to latter part of 17th century: revival of Chinese style; (4) latter part of 17th to latter

part of 18th century: popular school; (5) 18th to 19th century: introduction of European influence—naturalistic school—acme and decline of popular school; (6) 1875 to present: a period of transition.

Painting began in the 5th century, brought by Nawrin from China. By the middle of the 6th century a real art of painting, of which Buddhism was the main theme, had begun. The art was thereafter carried out under Korean and Chinese immigrants. Toward the end of the 9th century, two exotic styles of painting flourished, and on these a native style had been founded which featured landscape of a romantic kind, animal life, trees, flowers and designs representing legends of olden times. The exotic Buddhist style brought a change. Of Indian origin or influence, it was brilliant and decorative, with a lavish use of gold, and confined to representations of sacred personages and places. The principal painters of this period, extending into the succeeding centuries, were of the Kose, Takuma and Kasuga lines, descending from Kanaoka, Takuma Tameuji, and Fujiwara respectively. Last and greatest was Meicho, or Chō Densu, who died in 1427.

The beginning of the 11th century shows adaptations of Chinese canons to motives selected from poetry, court life, and legends of Old Japan. This art was characterized by a lightly touched outline and tinted with flat and bright body-colour. Verdigris-green dominated the schemes. Important names are Fujiwara no Motomitsu (11th century), Nobuzane and Tsunetaka (13th century), Mitsunobu (15th and 16th centuries), Sishu (1421–1509), Shūbun and Kano Masanobu (1424–1520), Mitsushige and Mitsuōki (17th century).

A popular period began with the establishment of a school of art by Hishigawa Moronobu (1646–1713). He created a progressive and trustworthy life about him, expanding his followers' artistic natures. After this came a development of realistic art, which compares in time with the European style. This manner has its importance in the great harm it did to Japanese art. It attempted to reproduce nature and all forms exactly, combining European chiaroscuro and linear perspective with the Japanese style. Glass, tapestry and furniture suffered as well as pictures. Except for the existence of water-colour painting, the loss would have been still greater.

Persian Artists.—During the 8th century, Turkestan princes sent into China for their artists and in the conventionalization of certain forms and

flat treatment of figures, a trace of Chinese influence is discernible. The few surviving paintings of the Mongol period are in the Persian manuscripts of the "History of Ghenghis Khan and Family," and are the most important, dating back to A.D. 1314. Here the Mongol types and fashion of drapery are manifested. At Herat, the most famous of the Persian masters, Bihzad, who founded a National School of Painting, changed the course of the native art. Bihzad illustrated manuscripts of the two most famous poets, Sadi and Nizami. The Sultan, Mahmed, worked in Mirak's studio and Mirak, who was born A.D. 1500, was a pupil of Bihzad.

The most important contribution of Persian art, and to it the Indian is closely allied, is its charm of colour. As the school matures, it shows a weakening of design, becomes less coherent, and conventions become dominant; vitality is lost and expressiveness of drawing is smothered. But the gem-like colour and refined luxury give a marvellous atmosphere of sensuousness and beauty. Figure work was not done from living models. The painters recreated the entire scene in their mind and in putting colour on material suggested such detail only as was essential to the depicting of the tale. This lack of realism gave a splendid feeling of all-over pattern. Chiaroscuro and modelling were not important in painting, and third dimension was sedulously avoided; decorative effects in two-dimensional space were aimed at.

Indian Technique and Materials.—The earliest material used in painting was a red haematite which was mixed with an animal fat. The outlines were made with a pointed stick, brushes being of such poor quality that it was not possible to bring them to a point; they were probably made of vegetable fibre at first. White was obtained from an earth substance, possibly a clay or lime; black was obtained from dried astringent prune-like fruit.

Frescoes.—The Buddhist frescoes were painted over a roughly excavated wall, first prepared with a coating made of a mixture of clay, camel dung, and trap rock, to the thickness of $\frac{1}{8}$ to $\frac{3}{4}$ inches. This surface was then coated with a thin layer of white plaster and the painter was ready to paint frescoes in water-colour. The method used is open to difference of opinion. True fresco was done on wet plaster. If a part of the design did not suit the artist, he had to cut out that section and apply a fresh coat of wet plaster. The other method (*fresco secco*) is a combination of fresco and tempera. The plaster ground is allowed to dry before painting. True fresco is favoured but

BY COURTESY OF (1) JULES S. BACHE, (2, 3, 4) THE METROPOLITAN MUSEUM OF ART, NEW YORK

VARIETY IN TECHNIQUE OF EXECUTION

1. "The letter" (*Le billet-doux*) by Jean-Honoré Fragonard (1732–1806), French. This illustrates dexterity of handling. Fragonard was one of the most brilliant sketchers ever known, equally notable for the virtuosity of his facile swift brushwork and for his pure, delicate colouring. He was a master of the sketch as a thing complete in itself
2. "Young woman with a jug" by Jan Vermeer of Delft (1632–75), Dutch. A great colourist, famous for his light effects, Vermeer achieved his smooth even handling with a round soft brush
3. "The Isle of Shoals" by Childe Hassam (1859–), American. Childe Hassam, as an Impressionist and a follower of Monet, frequently paints in the *pointilliste* method, with separate points or touches of pure colour, applied in conformity with the configuration of the surface to get the modelling. The whole scene vibrates with light
4. "Cannon Rock" by Winslow Homer (1836–1910), American. This painting of the Maine Coast series, sometimes called Homer's "Ocean Symphony," illustrates the artist's technical command of palette-knife and brush in the use of thick and thin paint

BY COURTESY OF (2, 3) THE METROPOLITAN MUSEUM OF ART, NEW YORK; PHOTOGRAPHS, (1) W. F. MANSELL, (4) ANDERSON

FAULTS AND DEFECTS OF PAINTINGS—ENLARGED VIEWS SHOWING DETAILS OF TECHNIQUE

1. Head of a Girl, by Jan Vermeer of Delft (1632–75), Dutch. In the Royal Picture Gallery at The Hague. The cracks are caused by painting over a smooth priming. 2. Portrait of M. Leblanc, by Jean Auguste Dominique Ingres (1780–1867), French. The cracks due to "Siccatif" are clearly visible. 3. The Harvesters by Pieter Brueghel the Elder (1525–69). Flemish. Underpainting showing through an overpainted correction is known as a *penimento*. Here the underpainting shows through, owing to the fact that the colours have become transparent from age. The tree trunk shows through the hat. 4. Portrait of Philip IV., by Diego Velazquez (1599–1660), Spanish. In this famous portrait the original detail is beginning to show through and is clearly visible in places. In the Prado, Madrid

much more difficult because a design cannot be changed except as mentioned above.

The *Rajput* painting was a mural in design but done on a small scale. Paper was used instead of a wall surface. The Mogul miniatures were painted on a paper composed of bamboo, jute and cotton. The surface was carefully rubbed smooth with a rounded agate. Later English painters took rough paper, painted their figures on it, but rubbed the surface smooth where the heads were to be. A fine texture was acquired in this way.

These various processes of clear colour, fresco, tempera and combined methods of water-colour and inks, paved the way for the development in southern and western Europe. Italy took what was best suited for its climate, tempera; fresco for wall-surfaces, and the mixed methods of tempera and ink for book illumination scrolls, and later for studies to be developed in larger oil painting, as oil became better understood during the Middle Ages. Water-colour slipped lower down the scale of artistic and popular appreciation. The return to active use of water-colour now heralds a real awakening of art and promises tremendous progress in the near future. Beauty of colour and dignity of design will strip the old ugliness of things from our everyday lives and prevent the return of naturalistic abominations.

DEVELOPMENT

The use of water-colour has been an all-important factor in the development of the technique of oil painting. That heavy medium, slow and cumbersome as it is, required an experimental companion, so water-colour has its being in the fact that studies and colour schemes can be made in it with great ease and rapidity. Oil painting owes much of its life and vitality to the example of this so called lighter medium. Water-colour is by far the older. It was used both in clear wash and in tempera form centuries before oil painting was discovered. The decorations in the caves of Atlamira and Perigord date perhaps 20,000 years ago, a form of fresco done on a lime surface. Egyptian wall paintings were all executed in some form of tempera, as far as can be judged from fragments of coloured plasters. Analysis shows some form of gum or glue, proving a water-colour medium. Pliny says that fresco was known to the Greeks. The paintings in the porch and corridor of

the Minoan Palace of Cnossus were executed in true fresco, twenty-five centuries ago. The illuminated manuscripts of the Middle Ages were all executed in water-colour, tempera and opaque, or body colour, the pigment being ground in gum or glue and dissolved in water. Nearly all of the illustrations and decorations of manuscripts were done on parchment, which was used instead of the rice and silk papers employed by the Chinese, thus bringing about a change from the earlier method of clear water-colour to the late development of opaque or semi-transparent colours.

Water-colour for centuries has been the universal medium of expression both in wall decorations and in miniature. The fact that this form of transcription gave a quick and brilliant result and enabled the artist to place his impressions permanently on paper or parchment in a fresh and glowing manner endeared the medium to every true artist and formed the basis of the monumental work in oil which was done during the Middle Ages and in our time. Water-colour drawing and painting show the true ability and genius of each generation.

The medium may be divided into a number of classes:—clear water colour (done directly on paper or silk), encaustic, fresco, true fresco and tempera. Gum arabic, glue, wax, the white or yolk of eggs are the usual binders that are mixed and ground with dry colour and dissolved in water to produce the various mediums used in water-colour painting. Sometimes water colour is covered or sealed with wax or shellac.

Water-colour is the basic or fundamental medium of expression which has served to preserve the great advance of the art as developed during the past ages.

GREAT BRITAIN

Renaissance of Water-Colour Painting.—Water-colour painting was a forgotten art until about the year 1700, when English artists began using this medium. Previous to this period, water colour was used only to tint pen and pencil sketches. Pen and ink, both black and brown, with superimposed tints of sepia and blue were first used. These tints of colour suggested the warm and cool masses. Monochrome also came into general use at this period. Monochrome lacked range and sequence and was soon superseded by the above-mentioned addition of colour.

During those early years three forms of water-colour painting came into use in England:

First, colour and water were mixed and used on white paper, often with the addition of fine pen lines to strengthen the drawing. Rubbing or scrubbing the colour after it had been laid on the paper darkened and dimmed the lustre just as it does in the modern-day method of painting in water colour.

Second, the employment of opaque, gouache, or body colour. This form comprised opaque colour mixed with solid opaque white. This method is rather harsh and raw. The mixture often would clot up and become unmanageable, creating ridges of colour. It was used mostly on soft grey or tinted papers. Interesting textures were obtained with this form.

Third, a combination of transparent colour and opaque white. This is a most interesting form to use. Shadows are kept transparent and the light masses loaded. Clever handling and the accidental quality of clear water colour is present in this method.

These three methods are in active use to-day. Clear water-colour painting seems capable of expressing more in the way of sheer beauty, atmosphere and power than the other forms.

Figure studies and decorative motives by Albrecht Dürer (1471–1528), Rembrandt, and Claude are important landmarks in the development of the early periods of water colour; also Peter Paul Rubens (1577–1640); Cornelius Dusart (1660–1704); Francis Barlow (1626–1702); and Honoré Daumier (1808–79).

This type of drawing formed the basis and beginning of the great art of water-colour painting in England, both by nature and climate adapted to this form of artistic expression.

First Period—(1725–80).—The early period of British water-colour development can be dated from 1725–80. Within this time progress was made and many artists destined to become great were born. The work done during these years was carefully topographical and painstaking. Pen and tint drawings represented their range. Landscape was beginning to be used as a theme in pictorial art, though in a tentative and monochromatic form. Real colour was not understood or used. Colour makers had not appeared on the scene and artists using this medium were obliged to grind and prepare their own colour. When one considers the modern artist and his absolute

lack of knowledge of what his colour is made, and how it is prepared, all praise must be accorded to the artists of that time who made almost every kind of material for themselves.

Paul Sandby (1725–1809) laid the foundations of landscape painting in England. His early drawings carried a fine, closely drawn line around the objects used in his compositions. Then an India tint was imposed over parts of this picture. As he gained in knowledge, varied colour was used and the outlines were softened to effect a chiaroscuro. He gradually began to add more and more colour through superimposing hue upon hue, timidly perhaps at first, but building solidly and in advance of his time.

When water colour first emerged from the early monochromatic state, artists of this period sensed its possibilities and began a series of experiments that was destined to restore this medium to its rightful place as a great means of art expression. Samuel Scott (1710–72), Michael Angelo Rooker (1743–1801) and Thomas Malton (1748–1804) were eminent exponents of water colour. Malton painted architectural subjects with great distinction. John Alexander Gresse (1741–94), William Pars (1742–82) and Francis Wheatley (1748–1801) are representative of the fine art of this time.

Second Period—(1780–1850).—This second stage of development brought forth the real force of water colour and cemented the foundations laid by the earlier painters, developing from pen and wash or tinted drawings into water-colour painting of great quality and power. In the beginning of this period a number of colours were already being made by a rapidly growing gild of colour makers.

John Robert Cozens (1752–97) produced work of a high order, romantic and imaginative, possibly influenced by Claude, but striking boldly into an undeveloped realm of landscape composition and showing the way to many young artists of this period.

William Blake, Thomas Girtin and J. M. W. Turner were outstanding painters of this period. Blake and Turner were romantic and highly imaginative, leaving the common highway to delve into unexplored phases of painting. In each existed the impulse to subordinate reality and seek romance in colour and design. Blake delved farthest into that unknown world, while Turner roamed in a world of colour, making colour his servant and slave. Girtin painted landscape with a splendid feeling for scale, mass, and atmosphere, holding that simplicity was great art. He was friendly

with and undoubtedly influenced many of his younger contemporaries. Turner and Cotman both profited by their association with Girtin.

These painters, each in his way and manner, left a great impress on the art in England, not only on water-colour painting, but on the medium of oil. Girtin's impress extends over this entire period and helped to create the modern school of water-colour painting. Cotman excelled in clear, limpid, flowing colour.

Peter De Wint (1784–1849) used a rich palette, saturated his paper and while it was wet brushed the colour into it. In this manner he maintained, or avoided disturbing, the bloom which is one of the beauties of water colour, and which accounts for the transparency of his tones. Superimposed colour almost always deadens brilliancy and makes it look sodden.

De Wint, and also Cox, obtained a beautiful quality in their sketches. De Wint obtained fine colour effects in his broad rough way, using the brush vigorously and with interesting suggestiveness, not bothering with, nor caring for the naturalistic, but creating an impression of air and wind, and solid things. Cox's sketches took the form of notes, design not playing much of a part, but his loose handling and reminiscent colour imparted a great charm to his work.

Dayes used water colour in an architectural manner, choosing subjects possessing great detail and handling these compositions in a large way. While he was inclined toward colour and experimented freely with that method of expression, yet he never fully accepted it. Dayes' influence on Turner's early work was unquestioned.

Girtin profited also to a large extent through Dayes' experiments in warm and cool colour. By the last years of the 18th century Turner and Girtin had surpassed Dayes in quality and colour. Turner may be classed as the most important colourist of this period. Another note of interest is that Turner's water-colour practice exerted a very strong influence upon his oil painting. He was able to experiment quickly and easily in this medium and to obtain the effect of clarity and richness. He realized that the transparency and fluidity of the lighter medium would tend to lift oil out of its heavy dull manner, as it was practised at that time. This was a matter of evolution, of one medium flowing into another. Water colour has a verve and spirit all its own and the painters of this period realized its value both as an individual art, and as a helpmate in reclaiming oil from its sloth of dullness.

Lustreless blues and browns gave way rapidly to Turner's swift and fresh sense of colour. It is an extremely noteworthy fact that sketches, tinted drawings and water-colour paintings reveal the spontaneous artistic soul of an artist. He seems freer and less bound by convention and an academic view of art. Turner, through the use of water colour, vitalized his oil painting and developed its brilliancy.

John Sell Cotman used water colour with great freedom and simplicity. His pattern and form show a fine judgment in selection. He did not clutter up his composition by useless detail. He held the masses of his picture clear and strong.

The Society of Water Colour Painters was formed in London in 1804 and its first exhibition was held in Brook Street on April 22, 1805. Most of the distinguished water-colour painters exhibited their work in this society excepting Turner, who was never a member. Among the noted water colourists of this period were William Blake (1757–1827); E. Dayes (1763–1804); Thomas Walmsley (1763–1806); Francis Towne (1740–1816); John White Abbott (1763–1851); J. M. W. Turner (1775–1851); John Constable (1776–1837); Thomas Girtin (1775–1802); John Varley (1778–1842); Cornelius Varley (1781–1873); William Fleetwood Varley; John Sell Cotman (1782–1842) and David Cox (1783–1859); A. V. Copley Fielding (1787–1855); Peter De Wint (1784–1849); G. F. Robson (1790–1833); William Hunt (1790–1864).

Third Period—(1850–).—By this time a number of exhibitions were being held and the painters were afforded the opportunity of showing their work to advantage. For many years past the water-colour exhibitions have been important artistic and social events in England. In addition to these advantages the finest paper and colour are now preferred and sold by colour makers. The only difficulty is that too many hues and tints are made to-day. The beginner in this interesting form of art becomes confused and is liable to select a complicated and impossible palette. Simplicity still rules the world of art.

Among the many outstanding water-colour painters of this period may be mentioned Sir Edward Burne-Jones (1833–98), and Dante Gabriel Rossetti (1828–82). They had a great deal in common. Their work was decorative and colourful. Burne-Jones used water colour in designing many stained-glass windows.

BY COURTESY OF (TOP) THE METROPOLITAN MUSEUM OF ART, NEW YORK, (BOTTOM) THE DEPARTMENT OF FINE ARTS, BROOKLYN MUSEUM

WATER COLOURS BY WINSLOW HOMER

Top. "Tornado—Bahamas." Bottom. "Shooting the Rapids." Winslow Homer (1836–1910), an American artist well known as a painter of landscape and genre pictures in oil, was equally distinguished for his water colours, of which two are here reproduced. They are good examples of his sure, vigorous brush work, and the directness and economy of his method

More recent was the rich and dramatic art of J. D. Innes (1887–1914). Among others who in the first quarter of the 20th century produced excellent work were Sir W. Orpen, A. M. McEvoy, J. Holland, S. Palmer, J. F. Lewis, W. Callow, T. Shotter Boys, B. Foster, A. W. Hunt, E. M. Wimperis, T. Collier, E. B. Lintott, A. J. Munnings, Arminell Morshead, P. W. Steer, W. Tryon and Frank Brangwyn.

THE UNITED STATES

The first water-colour societies in America were formed by small coteries of workers who appreciated the need for this medium. Then came the formation of the American Water Color Society in New York on December 5, 1866. Some years later, Philadelphia and Boston formed groups and in 1890 the New York Water Color Club was organized. These societies endeavoured to foster and develop the art of water-colour painting early in the 19th century. Most American artists worked in oil, and water-colour was not a part of their general training. It was thought necessary to study in Paris and water-colour has never assumed a very important niche in French art. This practice of study continued until about 1890. There were exceptions to this, as Winslow Homer, George Inness and a few other painters developed their art in their own country and are called self-taught by many writers on art. Painters who have used this medium successfully find it of great value in advancing their oils; experiments may be made easily, and colour values established.

Three Stages.—The first stage of development resulted in a meticulous kind of workmanship, rather dry and not rich in colour, following closely the English school and showing small promise of what it was destined to become a half-century later. Free water-colour painting did not develop until after the 60's.

The second stage began about 1850 and extended to 1890. It saw the rise of a number of great water-colourists who were destined to save the medium from death by dry rot, and encourage the present generation to renewed activity and progress.

The third and last stage (1890–1929) shows a combination of knowledge acquired from the preceding schools of painting and a keen analysis of what

the art of water-colour is capable of giving the student in this medium. Over-modeled forms are being eliminated and design is valued at its proper worth. Colour takes a great place in rhythmic masses and naturalistic interpretation and meticulous workmanship are giving place to a finer conception of emotional feeling, and painters are becoming sensitized to the horrors of unintelligent imitation.

Such men as E. Leutze (1816–68), T. P. Rossiter (1817–71), John F. Kensett (1818–73), S. R. Gifford (1823–80), J. O. Eaton (1829–75) and Thomas Hicks (1823–90), represented a few of the well-known workers of this period. From 1850 a strongly marked development began. The artists of America saw the need of a fluent, rapid medium which could be used to gather material and as a means of study. This period saw a great development, with highlights here and there among the artists; Wordsworth Thompson (1840–96), J. H. Dolph (1835–1903), Robert C. Minor (1840–1904), Eastman Johnson (1824–1906), Daniel Huntington (1816–1906), Thomas B. Craig (1849–1924).

1850–1890.—The period of 1850 can be called the dividing line between the older or representative form of water-colour drawing and the beginning of water-colour painting. Accurate drawing was the important quality to be obtained and this was accomplished much in the manner of the contemporary English school prior to 1850. The period between 1850 and 1890 records the birth and development of many painters of genius, with a decided flair for clear water-colour painting. This method of laying on colour directly and achieving deep, rich tones at the first stroke sadly upset the older and more conservative manner of building up contrasts by stages. The direct handling of flashing contrasts forced the opaque water-colour from the important exhibitions. The use of Chinese-white lowered the brilliance and purity of water-colour, giving it a chalky dull effect.

John La Farge (*q.v.*), famous for his decorative work, used water-colour to make his designs for stained glass, mosaic and mural painting. His drawings and water-colour paintings done in the South Seas enriched the art of the United States. Other painters who have left their impression on the art of America and whose work is appreciated were Edwin A. Abbey (1852–1911), who used the medium in planning many large decorations; Robert Blum (1857–1903), Carleton T. Chapman (1860–1925), Harry Chase (1853–90), Wm. M. Chase (1849–1916), William Hart (1823–94),

Francis C. Jones (b. 1857), Arthur I. Keller (1867–1924), George H. McCord (1849–1909), F. D. Millet (1846–1912), J. Francis Murphy (1853–1921), who painted beautiful water-colours, mostly landscapes, subtle and atmospheric; Edward H. Potthast (1857–1927), whose work was clear and fresh, won many prizes during his lifetime and took a great interest in water-colour; Walter Shirlaw (1838–1909), noted in his day; William T. Smedley (1858–1920); F. Hopkinson Smith (1838–1915), who was an engineer, artist and author, self-taught in the art of water-colour painting. Besides being an artist of note, he built the foundations for the "Statue of Liberty" and many other engineering works of importance. H. Vance Swope (1879–1925), used a mixed medium, almost opaque water-colour. His work had power and design. George H. Hallowell (1871–1927) used a scrub method and achieved delightful texture and colour. His life and work were centred around Boston.

Winslow Homer (1836–1910). In tracing the work of Homer (*q.v.*) through his early drawings and sketches, one is impressed with his steady advance from drawing in water-colour into the finer art of painting in this medium. Masses became more simple and colour cleaner. His water-colours were always well in advance of his oils, which makes it clear that water-colour is the most distinguished of all mediums and requires the most complete knowledge of the master artist.

John Singer Sargent (1856–1925) was born at Florence, Italy, of American parentage, and while he was educated in Europe and lived a good part of his life there, his work, and especially his water-colours, has exerted a great influence on the art of this generation in America. His clear and brilliant quality of painting offered encouragement to other painters and helped keep the medium alive. He is quoted as saying that water-colour was his best medium and capable of greater artistic expression than oil.

Horatio Walker was born at Listowel, Ont., Canada (1858), and is a strong and vigorous painter who uses water-colour with fine distinction. His work shows atmosphere and quality and he uses the every-day life of farm and countryside for his subjects and understands its character, investing this life with a quaint and romantic air. While he works largely in Canada, most of his work is exhibited in the United States and especially in New York.

John Ward Dunsmore was born in 1856 near Cincinnati, Ohio. The work of this artist, while careful in detail, shows a rich quality of tone and

colour. It is largely historical, with much material used from the American Revolution; he produced large groups of figures, well composed and fine in spirit. He has held his way undisturbed, reflecting little of the modern-day manner. Dunsmore received his training in France and returned to America to organize the Detroit Art Museum and School. As president of the American Water Color Society for many years, he has given freely of his time to bring the Society to its present high plane.

Henry B. Snell has contributed largely to the art of water-colour painting. His work is beautiful in tone and composition. He most always uses a scrub method for which he is largely responsible, being its leading exponent both in England and in America. His work has great depth of colour and reflects a luminous feeling of light; edges are softened, thereby regaining the decorative sense of paint which was lost in a hard rendering of things. Snell was born in Richmond, Surrey, England, in 1858. He has taught painting for many years and has had a great influence on the artist of the present time. He was one of a younger group of painters who broke away from the American Water Color Society to form the New York Water Color Club.

Arthur B. Davies (1862–1928), and Frank W. Benson were born in the same year; Davies in Utica, N. Y., and Benson in Salem, Mass. Both of these painters have impressed a fine and spontaneous art on their country. Davies' work carries a mystery and romance, not realistic, but filled with atmosphere and beauty of design. Both his landscape and figure groups are noteworthy. He uses nude figures set in a romantic landscape, decorative and with rich, fine colour. Frank W. Benson uses most mediums, but his water-colours have a direct charm and a spontaneity of handling, crisp and rich, and luscious in colour, which is direct water-colour painting at its best.

Childe Hassam (b. 1859) is a painter of many moods and mediums. Water-colour has been his vehicle of spontaneous expression from the beginning of his artistic career, covering a period of forty years. Breadth of colour and an impressionistic manner, broken colour closely tied together and washes beautifully spotted in, tend to give a fine sparkle to his pictures. He was the first president of the New York Water Color Club, organized in 1890, serving six years.

Dodge MacKnight (b. 1860) is noted for his broad treatment and brilliant colouring. He has had a strong influence over Boston painters, tending to loosen the tightness of the Boston school of water-colourists.

Reds and violet blues have been dominant notes in his work, running sometimes almost to monochrome, but always saved by a complement, giving his pictures a brilliant quality.

William Ritschel, born in 1864, in Nuremberg, Germany, has worked through many phases from the older methods of superimposed tone on tone to get depth, to a direct and sparkling wash of broken colour.

Maurice Prendergast (1861–1924) belongs to the same period but his work has been developed and relates to the Persian rather than the Chinese manner, direct in handling but highly imaginative patterns backed by high colour suggesting mosaic glass.

Sigurd Skou, Gifford Beal, Rockwell Kent, John E. Costigan and John R. Koopman have much in common; they use a fast and direct method and are interested in design first and colour second. Possibly Beal thinks more of tonality than the others. George Elmer Browne enters this same group, but with a broader handling of swift, wet colour used simply. Browne has taught painting for many years and has had a decided influence on young American painters. He was educated in Paris. Kent has the most striking sense of design in this group, while Koopman, subjecting colour to a decorative treatment rhythm, plays a strong part in creating this feeling. He paints and draws in water-colour and treats of broken pattern and colour, design translated to pattern, very fresh and rich in handling. Costigan achieves beautiful water-colour handling daringly on smooth paper, with a surety of touch.

John Marin started from a very conservative form of painting and steadily developed a swift and subjective manner in his late work. Objective things have little place in his scheme. This intense effort to throw off the representative type so dominant for many years and work inward, not outward, causes one to wonder what the ultimate answer will be.

Chauncey Ryder presents another phase, not exactly realistic but rather decorative and free, treating mountains and trees in an extremely simple manner.

Other water-colourists who are enriching the art of the present time are Emerton Heitland, a modern painter in water-colour, brilliant in style; Frank Hazell, who used tempera with force and freedom; J. Scott Williams, who uses clear water-colour with effect; and John Alonzo Williams, who illustrates and paints in a rich manner. John Goss, Emil J. Bistran, Paul

Gill and Edward Hopper work in a direct and characteristic way, putting down their impressions with power, keenly observing the salient points of interest and never becoming commonplace. Harley Perkins achieves pattern and colour in an extremely modern way. William J. Aylward, Arthur Beaumont, Roy Brown, Julius Delbos, Lloyd C. Griscom and Frank Tenney Johnson present work of distinction. Charles W. Hawthorne uses water-colour with liquid flowing effects.

George (Pop) Hart and Eugene Higgins search out the heavy, gloomy feeling in life, both painting in a dark, strong manner. Walter Farndon views water-colour as a helper to his oils, sketchy and rather light in colour. Oscar Julius, Wayman Adams, Charles S. Chapman, Alpheous P. Cole, E. Irving Conse, Frederick K. Detwiller, Jonas Lie, George Lawrence Nelson, G. Glenn Newell, Raymond Perry, Arthur E. Powell, Ernest D. Roth, W. Granville Smith, Stanley W. Woodward, Cullen Yates, Frank N. Wilcox, J. Lars Hoftrup and Howard Giles, Gordon Grant and Herbert B. Tschudy represent a few of the many water-colourists of note. Armin Hansen (b. 1886) paints the sea with fine feeling. Ezra Winter uses water-colour to plan and design the decorations which he finally paints in oil or fresco. His work has excellent mural quality; formal design holds a strong place in his field. He uses one of the methods employed by the Pompeians.

William J. Whittemore is a landscape and figure painter who has for many years been a devotee of this medium. His recent work is free and colourful, and has a fine quality. William Starkweather, a vigorous painter, spares no trouble in finding interesting motives, unusual and rich in colour. He is a personage in this field. Harry Vincent, another water-colourist, uses the sea and boats as material to create luscious and fluid combinations of colour. George Walter Dawson, professor of drawing at University of Pennsylvania, is widely known as a water-colourist. J. Olaf Olson and Felicie Waldo Howell are among the younger artists who have shown the great possibilities of water-colour.

TECHNIQUE

The materials used in painting in water-colour become of prime importance if the richness and purity of colour is to be achieved. This calls for a short

BY COURTESY OF THE METROPOLITAN MUSEUM OF ART, NEW YORK

GLASS PRINTS BY THE BARBIZON GROUP

Glass prints or *clichés verres* were an imitation of etchings made by artists of the Barbizon group between 1855 and 1860. The print was made by covering a blackened glass with white opaque varnish, and drawing the subject on it with an etching needle. An impression was then taken on a sensitized paper exposed to the light through the glass. The print was in reality a kind of photograph, though resembling an etching in effect

1. Le Bouquet d'Aunes, by Charles François Daubigny (1817–78)
2. La Plaine de la Plante à Biau, by Théodore (Étienne Pierre) Rousseau (1812–67). Scene at Barbizon, near the Forest of Fontainebleau
3. Le Grand Cavalier sous bois, by Jean Baptiste Camille Corot (1796–1875). Landscape with a human figure characteristic of Corot's mood and style; in reversed form
4. Femme vidant un seau, by Jean François Millet (1814–74). Country scene and subject typical of Millet's work; in reversed form

BY COURTESY OF (1, 2, 3, 5, 6, 7, 8) THE METROPOLITAN MUSEUM OF ART, NEW YORK, (4) SIR ARTHUR EVANS; PHOTOGRAPHS, (9) ALINARI, (10) ANDERSON, (11) EWING GALLOWAY, (12) BONNEY

FRESCO PAINTING OF VARIOUS PERIODS

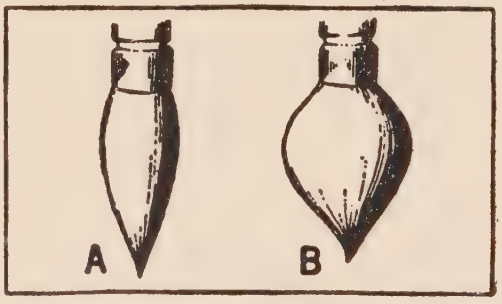
1. Ancient Egyptian fresco of geese, from the tomb of Ra'hotep at Medum, 4th dynasty (2900–2750 B.C.) From a facsimile. 2. Fresco of partridges from the walls of the Caravanserai at Knossos, Crete (*c.* 1600 B.C.). From a water-colour copy. 3. Fragment from an Egyptian ceiling decoration painted on mud plaster, in the Palace of Amenhotep III. at Thebes, 18th dynasty (*c.* 1400 B.C.). 4. Saffron gatherer. Cretan fresco from the Palace of Minos at Knossos, middle Minoan, about 1800 B.C. 5. Woman carrying a casket. Cretan fresco of the late Minoan period (1350–1100 B.C.), found at Tiryns, Greece. 6. Roman fresco decoration, a candelabrum surmounted by panel with Egyptian scene. Found in a villa at Boscotrecase, near Pompeii. Probably 1st century A.D. 7. Roman fresco from Boscoreale, near Pompeii, 1st century A.D. 8. St. Christopher, by Antonio del Pollaiuolo (1429–98), Florentine School, Italian Renaissance. 9. Detail from the "Procession of the Magi" by Benozzo Gozzoli (1420–97), a fresco decoration, brilliant in colour and crowded with figures, which lines the walls of the Medici Chapel in the Riccardi Palace, Florence. 10. Detail from "The School of Athens" by Raphael (1483–1520), one of the frescoes in the "Stanze of Raphael" in the Vatican. The figures shown represent Plato and Aristotle. 11. Section of the ceiling of the Sistine Chapel in the Vatican, by Michelangelo (1475–1564). The ceiling frescoes are a series of Biblical scenes, which together form a symmetrical pattern. Figures of sibyls and prophets fill the spaces in the vaulting and between the central panels. 12. Ceiling decoration in fresco, by Paul Baudoin, contemporary French

but brilliant palette. Seven or eight colours suffice to give the greatest range and flexibility of handling, making it possible for the painter to force the key at any desired area on his paper. The medium must be liquid and free to gain beauty and texture. The artists of the Sung dynasty carried much of the same fresh directness that is being achieved to-day, and they took great care and trouble in the making of their materials. The artist of the present time uses a much more brilliant palette; consequently his troubles increase, as it is doubly important to have all materials of the best.

To begin with, a box to hold the colour is an important matter. It should be convenient, not too large to handle, and be both palette and colour container; it should be a folding box, having preferably two lids, one flat which folds over the first, and then the outer cover which should contain three or four wells or sinks where one can mix colour or gather a pool if there is a large surface to cover.

It is wise to procure a separate holder for the brushes and pencil, and to carry the tubes of paint separately. Tube colour is better than pans of colour, because it can be squeezed out as needed and the colour is always fresh, one of the most important factors in this difficult art. With the exception of vermilion, which must have time to set, otherwise it runs throughout the box, the various colours used can be put out when ready to work. So-called pan colour is of little use and is almost always dried out when bought. Tube colour is much more economical, keeps better, and if the cap is put on tight, will not dry out.

The Use and Care of Brushes.—One large brush, red sable, will do the work of five small ones. One No. 10 or No. 12 brush will do the finest or broadest kind of work. It is well to wash the sable in warm water and soap at various times, as the paint rots the hairs. Dip the brush in water and see if it tapers to a fine point, wedge-shaped, almost straight from tin to point, and not curved (*see* figure). A fat, curved brush seldom acts well in handling, and does not last. It becomes a club after the point wears down. Some water-colour artists use three or four different-sized brushes, but the mastery of one brush means



WATER-COLOUR BRUSHES; (A) CORRECT SHAPE, (B) INCORRECT SHAPE

considerable progress. The wedge-shaped brush will spread as well as the curved brush, and can be controlled much better. The curved brush kicks up edges and sometimes needlessly separates. The mere matter of holding a brush is very important to the novice in water-colour painting. The Chinese spent years in cultivating the use of their brushes, how to hold them, acquiring a dexterity of handling far beyond that of many of our modern artists. They wrote with the brush and also painted with it, painting with the greatest breadth or with the most exacting minuteness.

In holding the brush, it is necessary to use not only the fingers but the entire arm and wrist, taking care not to choke the brush by grasping it down close to the tin. When it is held in such a manner, only the fingers operate; the rigid arm means a loss in freedom. The brush should be held as far from the hair as possible, and kept as nearly at a right angle to the paper as possible. This makes for great variety, flexibility, and carries the colour to the paper with dexterity. In taking up colour from the box a charged brush is of supreme importance, whether the colour be pale or of the deepest intensity. A full brush means depth; a thin brush means a tint, and tinting is not, in the fullest meaning of the term, water-colour painting.

A flooded colour, light or dark, has a much greater beauty and vibration. Dark detail can be struck over a lighter mass with a charged brush, without wiping up the colour underneath or disturbing it; when colour is used thinly it loses lustre. The paper should not be held flat, as colour will puddle and not flow as it does when held at a 45° angle; flood-colour helps to give variation and texture, and also better represents light. Just as will be observed in fine stained-glass, the upper edge will be light in colour and the lower edge rich and glowing. The colour should really flow from the brush onto the paper and be luminous, not thin and pasty.

Selection of Colours.—This subject is extensive and full of pitfalls. Naturally, the dealer desires to sell as many different shades and hues of colour as possible. The artist's task is to select exactly the smallest number of colours which will give complete range and effect.

Three primary colours are the first necessity: red, yellow and blue. Three secondary colours complete the range: orange, violet, green. The warm colour scale is comprised in the red, yellow and orange. The complements represent the cool scale. This is the theory of warm and cool colour. If we select a rose madder for our red, an ultramarine blue and a cadmium

BY COURTESY OF (1-7) THE METROPOLITAN MUSEUM OF ART, NEW YORK, (9) THE FERARGIL GALLERIES

ORIENTAL, EUROPEAN AND AMERICAN WATER COLOURS

1. "Gathering of Philosophers" by Kung Kai. Sung Dynasty (960–1280). Metropolitan Museum of Art. Chinese
2. "Landscape, Late Autumn," part of along "Makimono" by Wen-Tung (also called Yu-K'o). Sung Dynasty. Metropolitan Museum of Art. Chinese
3. Miniature, "Arjuna Fighting the Kauravas," by Mughal, Indian School of the 16th century. Metropolitan Museum of Art
4. "Saint Michael's Mount" by Thomas Girtin (1775–1802). Metropolitan Museum of Art. English
5. "The Wise and Foolish Virgins," water colour with pen and ink, by William Blake (1757–1827). Metropolitan Museum of Art. English
6. "San Giorgio Maggiore, Venice," by Hercules Brabazon (1821–1906). Metropolitan Museum of Art. English
7. "The Ruined Castle" by John Sell Cotman (1782–1842). Metropolitan Museum of Art. English
8. "The Lighthouse" by Henry B. Snell (1856–), American
9. "Spring," by Horatio Walker (1858–), American
10. "A Perplexing Point" by John Ward Dunsmore (1856–), American

BY COURTESY OF (2-4) THE METROPOLITAN MUSEUM OF ART, NEW YORK

NINETEENTH-CENTURY WATER COLOURS OF EUROPEAN MASTERS

1. Water colour view of Blackburn canal, by Sir Charles John Holmes (1868–); showing interesting structure and composition acquired directly. English
2. "French Landscape," water colour by Henri Harpignies (1819–1916); a delicate and effective treatment involving a certain amount of drawing with the brush. French
3. "Bath of Venus" by Sir Edward Burne-Jones (1833–98); a treatment inappropriate for water-colours. Its necessarily careful modelling loses its spontaneity. English
4. "Don Quixote and Sancho Panza" by Honoré Daumier (1808–79). Masterful example of direct powerful modelling. French

yellow, this set of three calls for supplementary assistants. The rose madder needs a yellow red, so vermilion is added, as it helps to reach the yellow spectrum. Cobalt blue assists French ultramarine blue and a pale yellow forms the link between yellow and green. The cadmium yellow can be omitted and cadmium pale substituted in its place. Adding green deep, the artist has a complete range of colour, from deep to light and from warm to cool. Cerulean blue will also be found useful.

Water-Colour Palette

Rose Madder	*French Ultramarine Blue*
Vermilion	*Cobalt Blue*
Cadmium Pale	*Hooker's Green Deep No. 2.*
Cadmium Yellow	*Cerulean Blue* (a cold blue green)

This palette will be found clear and brilliant and will enable one to paint in a very deep, full-toned manner or in a very pale and high-keyed pitch; it also has the value of being short and easily handled. The three primary colours "carry" the picture, and the remaining colours complete the tone scale and envelop the picture.

Hooker's green, No. 2, has many advantages over other greens, since it is deep, clear, cool, and mixes readily with the other colours of this palette. It will mix with yellows without turning into mud, as most greens do. Cerulean blue melts into ultramarine and cobalt blue, and cools them. When used with vermilion it makes a beautiful grey. It is interesting to put down vermilion and then carry the cerulean to it directly from the box and mix on the paper. This gives a better variety. It also helps to make transparency in the grey, for while vermilion is inclined toward opacity, it clears when the brush is charged and flushed directly into blues. When it is desired to make rose madder flash, cerulean blue can be charged into it in the above manner, but not if the madder has dried.

Of the eight colours above mentioned, six or seven will always be in active use. The water-colourist should resist as much as possible the impulse to work over a tone. If its depth at first is questioned, he should charge the surface again, thereby increasing its weight. It is a wise practice to establish the contrast or deepest notes at the beginning of the picture, saving all light masses, as white paper, until near the finish. This makes optional the mat-

ter of holding the contrasting masses or pressing them down with tone or warm light, as the subject may require. Save or spare the whites. Do not dull them. At the finish they can be tinted.

The picture must be carefully planned, drawn as simply as possible, not modelled in pencil or shade, and designed as one would design a pattern, giving due thought to the rhythm of line and mass. When the enveloping process begins, as mentioned earlier, the main masses should be preserved, since this maintains the carrying power. Light or dark masses should not be cut up too much, as this results in chaos and gives the feeling of over-abundance in the picture. When a colour occurs in a mass, say red or blue, let the clear colour flash to the surface somewhere, as that produces light and brilliance. If a red appears in a mass, repeat it again elsewhere in a minor chord. Other colours should reach in like manner. Do not try to over-model clear tones; simply maintain them.

With due consideration for what has been done during the last forty years, it is evident that water-colour painting in its various branches and ways of handling; its brilliancy of colour and flexibility, will return to its right and proper place.

TEMPERA

TEMPERA is the name given to the painting processes in which the medium employed is an albuminous, gelatinous or colloidal material. Practically, this is equivalent to saying that any painting process in which a vehicle, or binding material, other than oil is employed is tempera.

History.—The earliest known painting was undoubtedly of this nature. The wall paintings of ancient Egypt and Babylon and those of Mycenean Greece, as well as the mummy cases and papyrus rolls in the first-named country, were executed in some form of tempera. The same is probably true of the wall paintings in Italian tombs.

Yolk of egg, either alone or with the addition of a little vinegar, was the vehicle most generally used, but many other substances were also employed. Among them were the liquid obtained by boiling parchment or the skins of animals in water, which is practically the same thing as using glue. Pliny mentions the use of milk as a medium.

In more modern times it was the medium of the Italian Primitives. Cimabue learnt it from the Greeks, or so says Vasari, and Giotto, Fillipo, Lippi, Ghirlandajo, Botticelli and many others used it for their inspired works. Raphael, Titian and Tintoretto probably used it, at least for underpainting. In northern Europe tempera was earlier supplanted by oil than in Italy, but many of the Flemish and German Primitives employed it.

Process.—The ground used by Cimabue, Giotto and their compatriots was usually gesso (plaster of Paris). Cennini gives very full instructions for the making of gesso panels. This was a complicated process involving, first,

the preparation of the panel of poplar, lime tree or willow wood, of which all the interstices were to be filled with a mixture of size and sawdust. The panel was then covered with old linen cloth held in position by more size. On this surface the *gesso grasso*, or heavy plaster of Paris, ground in size, was spread with a spatula. The *gesso sottile* or final ground, composed of thoroughly slaked plaster of Paris mixed with size was then applied with a brush.

Devotees of tempera painting as practised by the Italians are convinced, not only of its great permanency, but of its peculiar charm. To quote Miss Herringham, the translator of Cennini: "There is no doubt that while fresco and tempera produce a decorated space in itself pleasant and figures and other objects can be suggested in slight chiaroscuro (*q.v.*) without appearing unfinished or crude, this is not the case in oil painting, which seems incapable of giving that pleasantness to the surface of a wall and requires a completeness in values, tones and tactile qualities which makes the spectator look into the picture and forget the surface. Therefore the one art is monumental, where the surface must not be forgotten or obliterated and the other on the whole appears opposed to monumental painting."

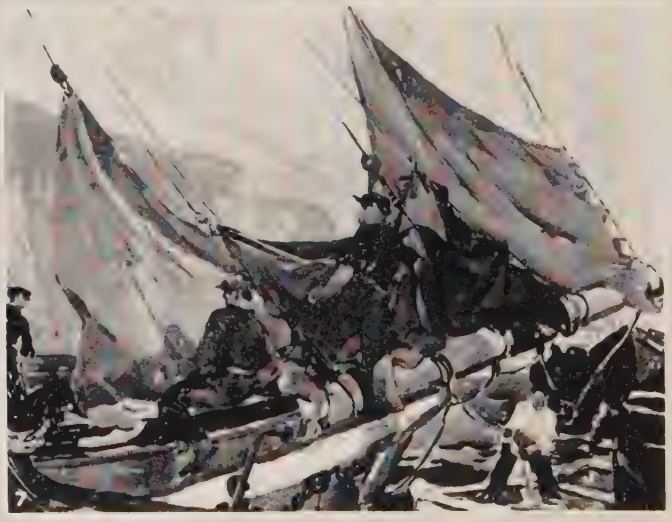
Roger E. Fry, writing in the *Burlington Magazine* of the charm of classic tempera says: "One may sum up the whole question of tempera as a medium by saying that, while it is more difficult than in oil painting to produce any effect at all, it is yet more difficult, almost impossible indeed, to produce with tempera those thoroughly ugly and uninviting surfaces which it requires profound science to avoid in the clayey mixtures of oil paint. Nothing would be likely to have a more restraining and sobering influence on our art than the substitution of tempera for oils as the ordinary medium of artistic expression."

Modern Uses.—Egg tempera, the medium to which both of these laudatory comments apply, is doubtless a most charming medium and an exceedingly permanent one, as demonstrated by the apparently magnificent preservation of many specimens of very great antiquity. It does, however, as Fry points out, present many technical difficulties, principally because of its exceedingly rapid drying. "Transitions of colour," says Fry, "must be made by hatched strokes or else by continual laying one thin coat over another until the transition is produced." This was the practice of the early Italians. In these days of "ready mixed" colours, procurable anywhere,

BY COURTESY OF (4) THE KRAUSHAAR GALLERIES, (5) THE WEYHE GALLERY

WATER COLOURS BY CONTEMPORARY AMERICAN ARTISTS

1. "Landscape" by Arthur B. Davies (1862–1928)
2. "The Mirror, Cos Cob" by Childe Hassam (1859–)
3. "Evening Light" by William Ritschel (1864–)
4. "Fishermen with Net" by Gifford Beal (1879–)
5. "Twilight of Man" by Rockwell Kent (1882–)
6. "The Sardine Captain" by Sigurd Skou (1877–)
7. "Sheep at the Gate" by John E. Costigan (1888–)



BY COURTESY OF (3) ALFRED STIEGLITZ, (7) THE BABCOCK GALLERIES

REALISTIC AND IMPRESSIONISTIC WATER COLOURS BY AMERICAN ARTISTS

1. "Mending the Net" by John R. Koopman (1881–)
2. "The Log Drive," showing lumberjacks at work, by Frank W. Benson (1862–)
3. "Becalmed," impressionistic water colour by John Marin (1875–). Modernist
4. "Voyage of Leif Ericson to America," decorative mural by Ezra Winter (1886–). In the Great Hall of the Cunard Building in New York city
5. "A Quiet Morning," tempera water colour by Félicie Waldo Howell (1897–)
6. "Broadside On" by Armin Hansen (1886–)
7. "The Free Wind" by George Pearse Ennis (1884–)

there is not much occasion for the keeping alive of the ancient practices. Occasionally, however, an artist uses them successfully for current work.

In different fields, certain workers do find it desirable to-day to combine dry colours with a tempera medium. For example, commercial illustrators have discovered that it is possible, by the admixture of dry pigment with a gum arabic-glycerine compound, to obtain colour of much stronger intensity —saturation—than can be had in commercial water-colour. This method of working has the advantage that the strength of the prepared colour is within the artist's control. It is also claimed that it is possible to obtain a very even and flat tone and one that, because of the absence of reflections, is particularly adapted to photographic reproduction.

Doubtless there are many other forms of artistic endeavour in which use is made of tempera mediums with dry colour, as in some forms of modern fresco, for example, but tempera, in its modern application is, like oil painting, almost entirely a matter of the use of prepared colours. These are ground by the manufacturers in various colloidal, gelatinous or albuminous vehicles and sold put up in tubes, pans or pots, but, unlike oil, the products of different manufacturers differ so greatly in character as to necessitate completely different techniques. The product of some colourmen is to be used with the addition only of water, while in other varieties the use of prepared "tempera mediums" is necessary. These are, naturally, compounds similar to the vehicles in which the particular colours are ground. It may be noted that ordinary water-colour, show-card colour and the like, are of course, strictly tempera, being ground in gum arabic and glycerine, although water-colour is only characteristic of the tempera medium when used as *gouache* or body colour.

As noted above, the products of different colourmen vary so radically that it is difficult to give any idea of present-day tempera technique. In common they all present the quality of opacity; they may be used upon a great variety of surfaces and, in most cases, the permanency of the results depends only upon that of the ground. Due to their opacity, they may be used to very great advantage on dark grounds—a method of painting which has much to commend it. Most of the temperas in the market, however, are subject to the rather serious objection that the colours become lighter in drying.

Except as used for under-painting, tempera painting of to-day is a direct

process. Unlike oil the colour usually dries very quickly upon the ground and any alteration of a tone by "painting into" it is difficult to achieve successfully. This directness, this *premier coup* quality, is one of the charms of the medium and also makes it desirable for quick sketching.

Most users of tempera to-day are in the habit of employing it very flatly, frequently in the form of spots or "lozenges," so to speak, of clean colour applied to grounds which vary from grey or brown to black. This technique is highly characteristic of tempera painting as it is found in the water-colour shows of the United States. But some forms of commercial tempera may be used in a manner which approaches oil in appearance and in which the broken quality of a partially mixed tone may be preserved. For this type of painting very little or no medium is used; heavy water-colour paper is employed as a ground and this may be obtained in a variety of tints from white to black.

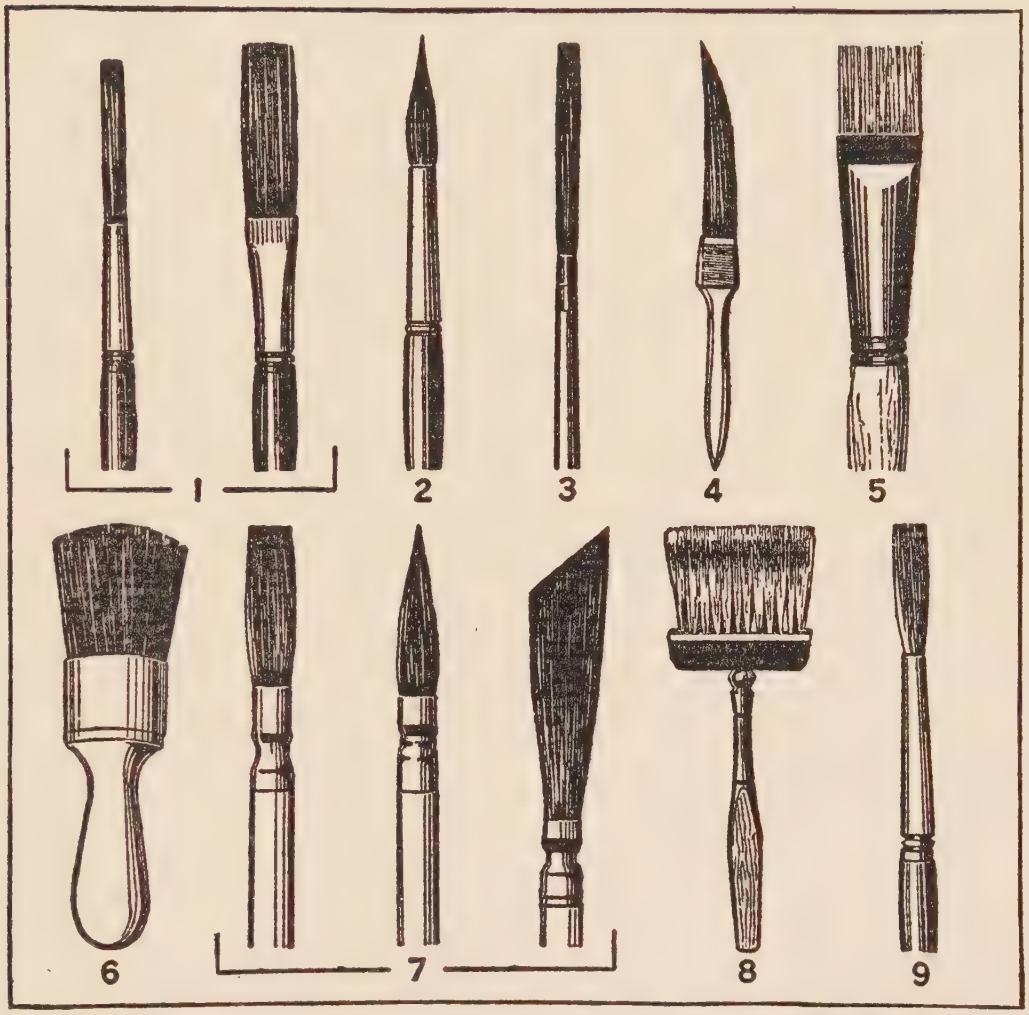
A number of prominent artists still use tempera as the medium with which to commence paintings which are completed in oil.

Emil Carlsen, one of the most noted of those who employ this technique, uses an absorbent canvas, certain commercial colours and a commercial egg medium. For the first painting he recommends the using of the colour thinly, with water as a medium. This completed, the canvas is allowed to dry for a day or two, is then given one or two coats of tempera varnish A, and again let dry for a few hours. The picture is now given a light wash of the egg tempera medium and the painting is continued, using egg tempera as the medium instead of water. The colours can now be used solidly but it is necessary to lay layer over layer and let them dry between times or the colour will crack. "The result," says Mr. Carlsen, "is an extremely hard and light underpainting, that, if varnished with a good coat of tempera varnish, well dried, will hold up a piece of painting wonderfully and give it more luminosity in the picture's future than any other process."

It will be evident that the art of tempera painting is even more difficult to limit and define than is painting in oil. It is an art the technique of which varied greatly, as did the vehicles employed, even in its classic period, and this is equally true as to the more or less sporadic revivals of the old processes which are employed to-day, while, as to the commercial tempera of the shops, the colours supplied by one manufacturer may possess radically different qualities and call for a totally different technique from those of another

manufacturer, and still be equally desirable. But in this very lack of uniformity is an incentive to the artist who is seeking for an individual, a personal technique. Whether he seeks for this in the use of prepared products or in the study and application of the ancient methods he will find in tempera a number of subtle and illusive charms which will well repay him for the search.

TYPES OF PAINTER'S BRUSHES



Types.—The illustrations show some specialized brushes. Fig. 1 shows a round and flat fresco painting brush. As these are used in water colour and sometimes on ceilings the stock is extra long to give a light touch, hold plenty of the thin liquid and prevent dripping. Fig. 2 is a typical water-colour brush. It assumes this shape only when it is wet. Two types of liners or stripers are shown in figs. 3 and 4. Fig. 3 is a quill striper and fig. 4 a sword striper. The entire length of the hair in these brushes used in coach striping is laid flat to take up any tendency to wobble and leave a jagged line. Fig. 5 is a "brights" brush used in oil painting and set to make short crisp strokes. Fig. 6 is a stencil brush, while fig. 7 shows different styles of quill brushes. Fig. 8 is a badger blender for softening harsh lines in a painting and for graining and marbleizing. Fig. 9 is a squared-end lettering brush generally known as a rigger.

RESTORATION AND PRESERVATION OF PAINTINGS

It would be difficult, if not impossible, to determine at what date the restoration of painting was first undertaken.

Ancient restoration does not reveal any technical processes of much interest; no real progress was made in the art of picture restoring until the 19th century. It is true that such men as Le Primatice, J. B. van Loo and even Chardin, were sometimes entrusted with restorations; but it was the exception for them to undertake such work. As a general rule the touching up of damaged pictures was, and unfortunately only too often still is, entrusted to inferior artists who regard the restoration of paintings as an unimportant work.

The result of this has been that during past centuries, no tradition has grown up, and in consequence of the low esteem in which that branch of art has been held, no outstanding personality has devoted his authority and skill to putting an end to this regrettable state of affairs. It must be added that at those periods when the art of painting stood high in popular favour, the most skillful forgers have been found among the restorers of pictures. Such men often had considerable skill in their own way, even though they were without real talent; and a study of the history of painting frequently shows that unscrupulous restorers have made use of their knowledge in order to make alterations or additions to pictures for purposes which certainly had nothing to do with art.

We may leave on one side the undesirable activities of bad workmen, and turn to the development of the art of restoring pictures which has now been brought about by experts.

Elements of Pictures.—The restoration of pastels and drawings would need for its adequate description an essay to itself. In engravings the paper is of the greatest importance. Stains on the paper will disappear on the sheet being dipped in a series of baths, the composition of which varies according to the practitioner. One of the most efficacious methods is:—(1) Dip engraving in a solution of permanganate ($\frac{5}{1000}$) for several minutes. (2) Wash in clear water. (3) Add to the permanganate solution hyposulphite of soda ($\frac{10}{1000}$). Leave the picture in this solution for ten minutes and add ten drops of hydrochloric acid. (4) When the paper has become white, wash it in water for half an hour and dry the whole between sheets of blotting paper.

The diseases from which paintings may suffer are of various kinds. Their treatment may not be so urgent as that of human ailments, but it is just as difficult and delicate in its own way. It necessarily varies with the different schools, pictures and artists, since the problem of restoration is closely bound up with the whole technique of the picture to be restored.

A picture, no matter at what date it may have been painted, consists from the material point of view of two elements: (1) the supporting structure, which may be wood, canvas, paper, cardboard, a wall, etc.; (2) the paint which is superimposed on the supporting structure, and which constitutes the picture itself.

In addition to these two principal elements there are two other factors which appear to be of a secondary character, but which are nevertheless of great importance. The supporting structure is almost always covered with a layer of fish-glue on which is applied some isolating substance such as plaster, carbonate of lime or white lead. Modern painters, it is true, sometimes paint their pictures directly on the canvas, or on a wood panel; but in the course of centuries it has always been found better and more convenient to cover the supporting structure with some isolating substance before beginning to paint. This substance is an element of such importance from the point of view of the restorer that it must be considered separately.

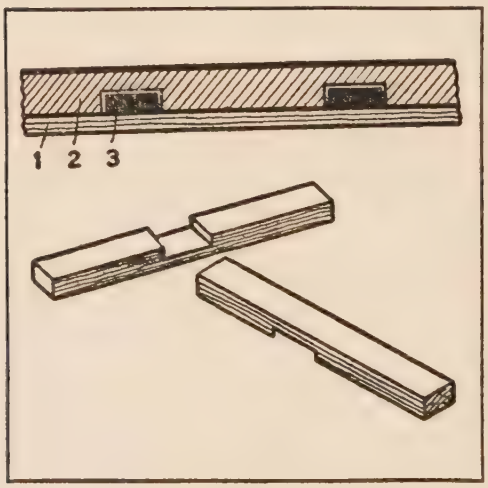
Finally, the fourth element which constitutes the picture is the final varnish, which is in some cases replaced by a thin coating of encaustic.

It will be seen from the above what the vulnerable points of a picture are. At the same time it will be shown that it is rare for one element only to be affected; when one of the elements which constitute the picture is injured, the effects generally make themselves felt on the remaining elements.

Damp and heat are the chief natural destructive agents. In addition there is the possibility of splitting in the case of a wood panel, and tearing in the case of canvas, owing to violent treatment.

Injuries to the supporting structure may be repaired by cradling in the case of paintings on wood panels, by re-lining in the case of pictures painted on canvas, and by *transference* in the case of either kind of picture. The same processes can be applied to pictures painted on paper. Pictures are also occasionally painted on slate, copper or other metals; in such cases there is very little possibility of repairing any damage to the supporting structure, since the coating of paint which constitutes the picture can only be refixed from the front.

Cradling.—When a picture painted on a wood panel splits owing to rough treatment or changes of temperature, it becomes necessary to join up the pieces which have become separated and to restore an absolutely flat surface to the panel. In order to do this, the pieces are fitted together carefully and are laid, with the painted side downward, on a sheet of marble or glass. They are then subjected to heavy but gradual pressure so that the straightening out of the wood may not be too sudden. If the panel is a thick one, it is better to shave it away so that it may be straightened more easily without there being a danger of its splitting again. It is also a good thing to make the surface of the reverse of the picture perfectly flat so that the cradling may be carried out more satisfactorily. If the panel is very badly damaged it may be backed with another; the actual cradling is then carried out on the second panel. Cradling consists in gluing a series of small pieces of wood at small and regular intervals over the whole surface of the reverse of the picture. The wood selected must obviously be perfectly dry; and in order to prevent any fresh damage due to changes of temperature, care is taken not to glue the pieces of wood to one another at the points of intersection.

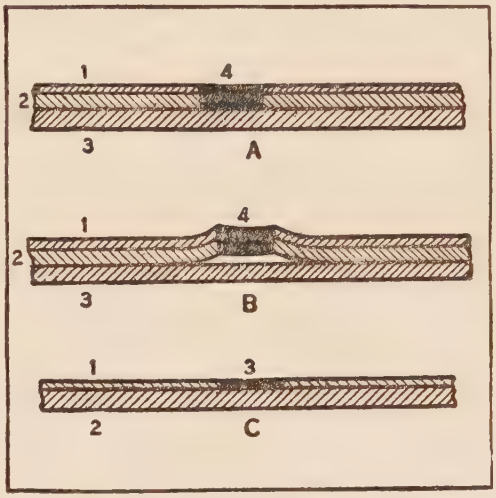


CRADLING

Re-lining.—The tearing of the canvas of a picture by a fall or some

other accident always impresses the general public as a particularly serious disaster. The injury may in fact be serious if the vital parts of the picture are affected, but it may be comparatively slight if only the less important parts are damaged. If the canvas on which the injured picture is painted is in good condition, the process of re-lining is applied; in other words, the damaged fabric is reinforced by the process described later.

The painted side of the damaged canvas is first covered with a sheet of paper for protection, and the reverse side is then carefully cleaned and covered with two coats of fish-glue. It is then covered with gauze applied by means of a special kind of glue made of a mixture of rye flour and wheat flour, fish-glue and a little Venetian turpentine or molasses. The new canvas, which must be of pure linen and carefully sponged, is then stretched on a temporary frame larger than the picture to be re-lined. These preparations having been completed, the new canvas and the reverse of the old canvas are glued together by means of the special glue described above; when the two canvases are placed one against the other; any inequalities in the thickness of the glue are pressed out with a spatula. The re-lined canvas is then ironed several times; this is of great importance in order to make the junction between the two canvases complete. When the junction is effected and the glue has completely dried, the protective covering of paper is removed from the picture and the re-lined canvas is stretched on its permanent stretcher. Any gaps in the painting made by the tear are filled in with a mastic made of carbonate of lime, fish-glue and a little Lyons glue. It need hardly be said that this is only an outline of the process of re-lining, and similarly, only an outline of the process of transference will be given; it will be readily understood that these operations require the most detailed attention, and that proper time for drying must be allowed between the different stages.



RELINING AND TRANSFERING

It has not been thought necessary to deal with the summary, but only too common, method of repair which consists in gluing a patch at the back

of a tear in the canvas. Only the very smallest tears can properly be mended by means of patches. If the patch is of any size it gives the original canvas insufficient support, and after a certain time the surface of the picture will be spoilt by undulations. Re-lining is the least that is necessary if the two edges of a tear are to be absolutely prevented from showing. If re-lining is not done properly, the remedy is worse than the disease. Supposing one canvas were simply to be glued hastily on to the other, there would soon be a number of air-bubbles between the two, while in other places there would be spots where the glue was too thick, and these would ferment and cause mildew. In addition, the edges of the tear would gradually detach themselves from the new canvas and would rise up. Hundreds of celebrated pictures have been re-lined, Velazquez's "Venus" (National Gallery), Rembrandt's "La Religieuse" and so on.

Transference.—It is frequently necessary to repair wood panels which have become worm-eaten or are not strong enough to support the weight of a heavy painting, or sometimes have rotted owing to damp. Again, it may happen that the isolating preparation covering the panel or canvas, which was mentioned as one of the elements constituting the picture, does not adhere properly to the supporting structure, or does not adhere to the actual painting, so that it scales off or forms blisters. In such cases as these, re-lining is clearly useless; it becomes necessary to save the painting itself. The operation which aims at preserving nothing but the coating of paint which forms the actual picture is that known as transference. The painting is removed from the damaged panel or canvas and transferred to a new supporting structure which is in good condition. The children's game known as "transfers" will give some idea of the process of transference.

In order to prevent any portion of the original painting from falling or being displaced, two thicknesses of tarlatan and two of paper are first lightly glued to the painted side of the picture. The painting itself being thus protected, the picture is turned over and the process of removing the supporting structure is begun. If the support in question is a canvas, it can as a general rule be removed fairly easily either by damping it, or by subjecting it to heat so as to dissolve the original glue between the canvas and the isolating coating on which the actual painting was done. If there is no glue it is more difficult to detach the canvas, and it has to be gradually scraped away until the isolating coat is reached. This is the case where the support is a

RELATIVE POSITIONS OF PAPER, PAINT BOX AND BRUSH IN WATER COLOUR WORK

1. In applying a wash as is illustrated here, and in fact throughout water-colour painting, the brush should be full of colour which flows easily, and the arm should have a free movement in any direction. 2. In the painting in of detail a brush perpendicular to the painted surface permits movement in any direction. If the brush is slanted and the painter attempts to do a curve such as a circle, it will stutter when it is pushed forward and draw more finely when it is pulled back. 3, 4. The proper method of holding the paint-box and the paper, showing a slight canting of the brush in the direction of the stroke. 5. Some painters prefer the paper to be nearly horizontal, which permits an even freer use of the perpendicular brush. Note that the hand is some distance from the ferrule. 6. Showing method of stretching water colour paper on frame

BY COURTESY OF (4) SIR WILLIAM BURRELL, (5) THE PIERPONT MORGAN LIBRARY, (6) THE NATIONAL GALLERY; PHOTOGRAPHS, (1) GIRAUDON, (2, 3) ANDERSON

TEMPERA PAINTINGS OF EARLY, MEDIAEVAL AND MODERN TIMES

1. Head of woman painted on wood with coloured powder mixed with white wax. Graeco Egyptian. In the Louvre. 2. "Madonna and Child Enthroned" by Giotto (*c.* 1267–1337). Uffizi Gallery, Florence. 3. "Pallas Taming a Centaur" by Botticelli (1444–1510). Uffizi Gallery. 4. "Rape of Helen" by Benozzo Gozzoli (*c.* 1424– ?). 5. "St. Lawrence Enthroned between Saints Cosmos and Damian" by Fra Fillipo Lippi (1406–69). 6. Portrait of Duranty by Hillaire G. E. Degas (1834–1917). Probably is partly done in thin oils with distemper in the dry—*i.e.*, pastel—used for the face. 7. "The Bridge—Right Bank" by Yarnall Abbott. American contemporary

wooden panel; the only possible means is generally to plane it away. When the reverse of the picture has been laid bare in this way, it only remains to re-line it. This can be done by several methods, more or less simple or complicated as preferred by the operator. Some cover the reverse of the painting with a coating of white lead in order to strengthen it, and interpose layers of tarlatan between this and the new canvas; others glue the new canvas as directly as possible to the painting by means of *caséine*. Here again it must be remembered that the process involves a number of detailed operations which it is not necessary to mention here, and that the utmost care and great skill are required.

Difficult as the operation is, it may unhesitatingly be recommended in preference to re-lining. However skilfully re-lining may be carried out, it necessarily involves fixing closely together two tissues of different composition and age, which are not equally sensitive to changes of temperature. It follows that after a certain lapse of time the two canvases undergo dissimilar changes and become loosened; the edges of the old tear in the picture cease to adhere to the new canvas, because the place of the tear is a weak point since at that point there is only one thickness of canvas; it thus forms a sort of hinge which comes into play whenever the canvas is expanded or contracted by heat or damp.

After a certain time the mastic which has been used to fill the gap made by the tear is bound to scale off because it is inelastic; the foundation of the restoration is thus destroyed. The importance of this danger has no doubt been exaggerated in the above account in order to make clear the possible defects of re-lining. No such danger however exists if the process of transference is applied, since there is only a single tissue to be affected by variations of temperature; in addition, the volume of the mastic used to fill the gap is negligible, since its thickness is only that of the layer of paint and not that of the canvas.

The public is still very much impressed by the difficulty of the process of transference, and since the operation is a long one and cannot be carried out except by a really expert worker, picture restorers often hesitate to undertake it. Thanks to transference, we still have masterpieces like Raphael's "La Petite Sainte Famille" and "Saint George." They were treated by Picault in 1751 and this is probably the date of the invention of the process.

De-varnishing.—It is logical to deal first with the varnish, since the restorer has to deal with it before actually restoring the painting, and because, owing to the action of various factors, it is rare for a picture to retain the original quality of its varnish. There are cases in which the original varnish can and should be preserved; but as a general rule, if the restoration which a picture requires is at all extensive, it is necessary first to remove the varnish. Of all the problems which arise in connection with picture restoring, that of de-varnishing is by far the most important. Defective re-lining can be remedied, and repainting which has been badly done by an ignorant operator can be removed without damage to the original picture, but bad de-varnishing may do irreparable harm.

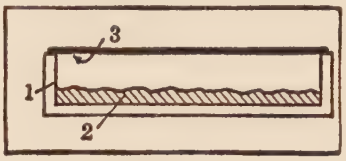
Varnish is made of resin dissolved in oil, essence of turpentine, or alcohol —to mention only the most usual solvents. Just as the fusing of siliceous sand, itself an opaque substance, produces a transparent substance, glass, so the solution of resin produces a transparent substance, varnish. The principal use of varnish is that it preserves the intensity of colour of pigments. In addition, however, even the extremely thin layer of varnish which is all that should be applied to a picture has an extraordinary isolating effect. Varnish protects a painting from emanations of all kinds which might destroy the brilliance of its colouring as well as from the dust which progressively accumulates on it owing to the dampness of the air.

There are some old pictures which have never been varnished; in such cases it is an exceedingly difficult matter to remove the impurities adhering to the painting itself; the painting is also injured by the fact that its different colours have been differently affected by chemical action. For example, it has occurred that in a picture representing the setting sun, what was originally the brightest part of the sky has been transformed into a dark patch because it contained vermilion, a colour containing sulphide of mercury, which is particularly liable to deteriorate. This would not have occurred to nearly the same extent if the painting had been varnished. The influences which damage paint also damage varnish, but the varnish can be removed, and the painting itself is then found intact, without injury to the specially vulnerable colours.

Varnishes are of course not all of equally good quality, and they may become darkened to a serious extent. This is generally due to the excessive use of varnish often made by collectors or dealers who want to give an appear-

ance of increased freshness to the pictures in their possession. Even the best varnish, however, does not retain its specific qualities if it is applied at more than a certain thickness; it darkens and becomes opaque.

It may happen that a picture requires revarnishing. Before this is done, however, an attempt should always be made to regenerate the old varnish. If the old varnish has ceased to be transparent, it is possible to re-dissolve the molecules of resin which cover the painting by means of alcohol vapour. This is an ingenious method by means of which it is possible to restore the varnish to its original condition, which it will retain for a considerable number of years, without loading the painting with a fresh coat of varnish. Thus was Rembrandt's "Ronde de Nuit" restored in 1889.



In order to regenerate old varnish, the picture must first be wiped, and then washed by means of wads of cotton dipped in water without soap. This removes the dust which has been more or less fixed on the picture by the moisture in the air. A receptacle (1) the exact size of the picture and 15–20 centimetres deep is then prepared; a wooden box will serve. The bottom of the receptacle is covered with a layer of down thoroughly soaked in 90% spirit. (2) The picture is laid on the box with the painted side downwards, *i.e.*, facing the down soaked in spirit. The time required for the regeneration of the varnish varies in the case of different pictures from 15 minutes to several hours; in some cases the desired effect is not produced at all.

If a picture has been damaged and needs to be restored, or if the colours are altered by too many coats of varnish, it needs de-varnishing. One is often painfully impressed by seeing famous masterpieces in the various museums of Europe the colours of which are completely distorted by the darkening of the varnish; and a general de-varnishing of thousands of pictures might be undertaken with advantage. In theory it would be better to see great pictures as the artist painted them rather than as they appear under the influence of old varnish. Unfortunately, however, it must be admitted that the work cannot be carried out because there are not enough expert workers available. It is therefore better to exercise great caution, and not to be in too great a hurry to restore fine pictures, but to wait for the day, which must soon come, when a sound tradition has been created. It is only fair, however, to recognize the good work which has been done in the past by

intuitive artists who have tried processes which, if they had been developed, might have hastened that day. But the experiments which were tried were isolated, and no tradition was created. Thus only too many restorers have, with a desire to avoid trouble, tried to de-varnish pictures simply with a mixture of essence of turpentine and alcohol. This method is easy and rapid and unfortunately it sometimes gives excellent results. We say "unfortunately" because the fact that the method is sometimes successful leads to its being applied in all cases, and this is to be regretted because the method sometimes causes damage which cannot be foreseen. Some pictures which are painted strongly, in light tones and without scumbling, will stand the process perfectly well; in others the surface is at once spoilt, and in addition, alcohol is dangerous for dark and transparent tones and for all scumbling.

What is needed for de-varnishing is not a rapid solvent, but something which will soften the varnish gradually. It is necessary to keep the operation well under control the whole time, and not to use a method which gets out of hand. The work must be slow if it is to be safe. A Van Goyen, painted in transparent browns applied directly on wood, a Reynolds, the colour of which is sometimes applied simply by scumbling on a ground of *grisaille*, or a Debucourt, are extremely difficult to de-varnish properly. Excellent and sure results can however be obtained if we have patience to attack the varnish not all at once (as is done by alcohol, alkali, soap containing potash, or acetic acid applied without precaution) but gradually. This makes it possible to modify the process in the middle of the operation when one coating of varnish has been removed, and we arrive at another coating which may be of an entirely different composition. For it may be taken almost as an axiom that all pictures have been varnished more than once.

Many people advocate the rubbing off of varnish. It is true that certain varnishes can be rubbed off by the fingers, and that this method can be used for de-varnishing small pictures painted on a smooth surface; but it is defective and irregular, if not impossible, if there is much *impasto*. On the other hand, oil of aspic, copaiba balsam, cedar oil, sulphuric ether and xylol may be used successfully either separately or in combination; they have the advantage of allowing a trained expert to recognize the nature of the varnish which he has to remove and to choose the most appropriate formula for his work. If judiciously used alkali, acetone and acetic acid which have been mentioned as dangerous may be of great value. It must be emphasized,

BY COURTESY OF (1, 3) THE METROPOLITAN MUSEUM OF ART, NEW YORK, (2) THE FOGG MUSEUM OF ART, HARVARD UNIVERSITY

DETECTION OF FRAUD IN PAINTING BY THE X-RAY

1. "Portrait of a lady," supposed to have been painted by Franz Pourbus the Younger (1570–1622), Flemish. This was the state of the painting, with the face completely repainted, before the X-ray test was made
2. Shadowgraph, X-ray view of "Portrait of a lady," by Franz Pourbus the Younger, showing a different face. The X-ray reveals an inside view, showing the strokes of the under-painting or preparatory workmanship, which are covered by repaint
3. "Portrait of a lady" by Franz Pourbus the Younger, after the painting was cleaned, showing the same face as seen in the X-ray

PHOTOGRAPH, (3) COLLECTION ARCHIVES PHOTOGRAPHIQUES

EXAMPLES OF PAINTING RESTORATION

1. "Tribute to the Good Thief," by François Eisen. This picture depicts the dealers of the period with damaged paintings which are about to be altered in secret studios in imitation of the styles of famous painters. They are being laid before "The Good Thief" to invoke his protection. 2. Example of a picture filled in with mastic. After relining, the missing portions of the picture have been filled in with a special mastic over which the painting will be restored. 3. "The Holy Family," by Raphael. This famous picture was the first to be transferred from wood to canvas in Paris. This was effected by Picault in 1750. 4. Example of a torn picture. Once however it has been relined, filled in with mastic and carefully restored, its defects will no longer be discernible. 5. Example of a picture with damaged surface. Because of an injurious process of cleaning, the coating of paint has been rubbed until the texture of the canvas shows white through the paint. 6. Example of a scaled picture. In such a case relining will not suffice and it is necessary to transfer the picture

however, that de-varnishing ought to be perfectly successful and perfectly safe. Different methods should be used according to the nature of the picture and the varnish with which it is covered, for in this work each case should be considered individually. If there is nothing wrong with the picture except that the varnish is too dark it is sufficient to revarnish it lightly after the old varnish has been removed. It is, however, better to wait before doing this for a sunny day so as to be sure that no moisture is retained between the paint and the varnish.

Restoration.—It is now necessary to consider the case of pictures which have to be restored after the old varnish has been removed. It very rarely happens that an old picture has not suffered from scratching, if from nothing worse. The preceding paragraphs have dealt with re-backing and transference; these processes presuppose some injury to the painting itself which has to be repaired.

It would take too long to distinguish between all the various kinds of damage which may necessitate the restoration of a picture, that is to say the reconstitution of the painting itself. For the sake of clearness they may be divided into two categories: (1) *absence of paint*, which may be due to a hole, a tear, or to scaling off; (2) *wearing of paint*, which may be due to changes occurring in the paint itself; *e.g.*, when a red or brown ground works through scumbling which has been applied over it too lightly, or to friction by foreign bodies, or, what is unfortunately the most frequent cause, to previous cleaning operations which have worn away lightly painted details or damaged fragile colours, such as scumbling on the one hand and all dark tones on the other.

Retouching.—In addition to the above two kinds of injury, there is another factor of great importance—that of old retouchings. By "retouchings" we understand restorations which go beyond the area of the injury which they were intended to repair. When this has been done, the work of restoration is rendered doubly difficult, because if the work is to be properly done it is first of all necessary to remove all the additions which have been made to the original painting. A trained eye can generally detect retouchings at once, and can guess whether they have gone beyond the actual area of the accident.

Ultra-violet rays and X-rays are of great service in this connection. Under the action of ultra-violet rays, colours, at any rate if not covered with

varnish, are transformed in accordance with their chemical composition, and it may happen (though it is not safe to generalise) that "values," or colours which closely resemble one another by natural light, are completely differentiated by ultra-violet rays. If the paint used for retouching is not of the same chemical composition as that of the original picture, it will at once appear under ultra-violet rays as a patch of a different colour.

X-rays perform a similar service for a different reason. It is well known that the greater the atomic weight of a body, the more difficult it is for X-rays to pass through it. Consequently a retouched area, which represents a greater body of material on one part of a picture, is shown up by the fluorescent screen. Here again it is unsafe to generalize, for certain colours, such as browns, emerald green and madder, are of such low atomic weight that they are scarcely shown by X-rays. On the other hand, X-rays reveal the exact limits of an injury. When we see that a painting has been retouched, or even, as sometimes happens, completely painted over, we may hope that the real extent of the injury is not so great as the retouching would lead us to suppose. By the use of X-rays it is generally possible to discover the exact area of the mastic underneath the retouching, as the atomic weight of the mastic is sure to be different from that of the wood or canvas on which the picture is painted.

When a picture restorer wishes to remedy a loss of paint due to a hole, a tear, or scaling off, he should confine himself to reconstituting that part of the picture from which the paint is absent and has had to be replaced by mastic. We do not consider that he is morally entitled to go one-tenth of a millimetre beyond the area of the mastic.

If the paint is rubbed or worn away, a much higher technique is needed for its restoration, for it is a temptation to employ the easiest method, which would be to repaint it. On the other hand taste, power of selection, respect for the artist whose work is being restored, and a thorough comprehension of his art are needed to restore scumbling which one is certain has been worn away. In any case, no attempt should be made to repair the effects of wear unless they really interfere with the unity of the painting.

There was actually a time when great picture galleries revarnished all their paintings whenever an important personage was to make them an official visit. Similar errors have been committed in the actual restoration of pictures; there is absolutely reliable documentary evidence to show that

in some of Rubens's pictures the red draperies have been entirely repainted, and that when there was an injury to an arm or a leg, the whole of the arm or leg was repainted. This was what happened also to Raphael's "St. George" mentioned above. One of the legs had been entirely repainted and these useless retouchings had to be removed. Many similar restorations may still be seen at the present time. There is another reason which explains why ancient retouchings, even if conscientiously carried out, are so conspicuous at the present day; this is that they were done with oil paints. This brings us to important aspects of the technique of retouching in the strict sense of the term.

It would at first sight appear normal to retouch oil paintings with paints prepared in the same way. It must not however be forgotten that all paints are subject to more or less rapid modification under the influence of time. In the case of tempera, fresco and gouache painting, the transformation is almost instantaneous, while oil painting does not complete its development until months and sometimes many years after it was executed. When that stage is reached, if the painting as a whole is in a good state of preservation, the colour harmony may be considerably different from the colouring of the painting when fresh. Retouchings executed with oil paints, even very skilfully, on an old picture the colours of which have been modified by time, may be perfect when it is done, but will only remain so for a few days or at the most for a few months; after that the new colour, which at first exactly matched the old, will in its turn be modified and will inevitably show. A clever restorer will of course take pains to prepare a very light ground with unmixed colours and will cover this with a very light film of colour in order to arrive at the tone finally required, and in this way will do all that is possible to prevent the paint from changing a great deal. In spite of everything, however, the results thus obtained will only be satisfactory for a certain time, and attempts have therefore been made to mix oil paints with all sorts of other ingredients in order to retard the action of time on them. The next experiment was to grind colours with turpentine and without oil, and in order to give them consistency, to paint with varnish with a resin and turpentine basis. This represented real progress. The colours were still subject to modification, but they changed more rapidly, and it was easier to foresee the future effect of restoration. Most restorers still use this process. Although the varnish complicates the work, the colours remain easy to handle, and it

must be admitted that restorations executed in this way may last for a long time, particularly if the ground is carefully prepared and the final coat very light.

The object in view is not, however, to carry out restorations which will have to be done over again, even at a comparatively distant date. After a number of experiments with water-colours, gouache colours, etc., it was decided to try restoring pictures with brilliant tempera colours, *i.e.*, colours ground with yolk of egg. It is true that this process renders the task of the restorer incomparably more difficult. Tempera colours dry very rapidly; long practise is necessary to make them produce the fluid effect of certain old paintings. Moreover, the colour becomes much higher in tone after a few hours, and the extent of the change varies enormously according to the mixture used. It is thus necessary to foresee what the colour will be after it has changed in order to bring it into accord with the fixed colour of the original work. It will readily be understood that much experience is needed in order to obtain satisfactory results with tempera colours. On the other hand, the change which takes place in tempera colours after a few hours is complete in a few days. In other words, the transformation which takes many years for oil paints is accomplished in a week. Moreover, tempera painting takes varnish just as well as oil painting.

It was stated at the beginning of the present chapter that what the art of picture restoration has lacked throughout the centuries is a sound tradition. Really encouraging results have been achieved, but it must be clearly understood that restoration is a vocation rather than a trade. In order to practise it, it is first necessary to be a real painter, and in the second place to make a constant study of the practical methods which the old masters used to achieve their artistic aims. However much their works are searched, the number of discoveries which have been made remains limited. At any rate a study of this kind will show that the one supreme quality which a restorer should possess, if he is to try his hand on great works of art, is the gift of respect.

DETECTION OF FRAUD

THE EXISTENCE of countless fraudulent paintings is generally acknowledged. Apart from the more obvious cases which have reached law courts and publication, there are numerous references in the note-books of artists to the making of copies which, although legitimate in their original purpose, have become fraudulent in the hands of opportunists. In a similar way the work of pupils, supervised or corrected by a master, and put out originally as shop work, has been made in later times to pass for the work of the master. One therefore must distinguish between the several types of forgery. The work deliberately manufactured at first hand in imitation of older work constitutes an important first class—sometimes most difficult to detect. Next to this are the groups dealing with the transformation of something already existent into something else, such as the refinishing of a crude school piece in the master's manner, or the remounting of fragments of an old picture to serve as the skeleton of a finished work, or even the mounting of an overpainted chromolithograph on a decayed piece of wood or canvas to imitate the appearance of an old picture. Perhaps there should be a separate classification for some kind of repair work on damaged pictures; in this group the forgery consists in falsifying what remains of the original. But in all kinds, the forgery may be considered as a substitution, whether of colour, or brushwork, of subject, or of spirit and conception, with or without the intention to deceive. In order to guard against this imposition the expert must be able to recognize the clues which point to its existence.

The material differences between the true and the false suggest chemical and physical analysis; the spiritual differences suggest psychological and

historical analysis. In effect the expert makes use of any means that suggest themselves to him. Chemical tests may determine the composition of colours, of which the date of discovery is known. The presence of Prussian blue, for example, in a painting supposedly of the 15th or even the 17th century is absolute evidence of forgery or repainting. The needle test, mainly of anecdotal value, shows whether or not the oil in an oil painting has hardened; if the paint cracks when the needle is inserted, the oil has solidified; if the needle's hole is round and unbroken at the edges, the oil medium is probably less than 30 years old, according to some, or less than 50 years old, according to others. A strong magnifying glass or low-powered microscope may determine whether apparent cracks are natural or have been drawn in with a sharp point. Polarized light has been suggested as a means for seeing beneath the dirty varnish, glaze and repaints in certain types of painting.

By far the most common method, however, if it is properly a method, for determining forgery is by means of the emotional sensitiveness which develops from long familiarity with works of art. Critics, necessarily in sympathy with their subject, mark slight deviations in spirit, form and style which indicate the presence of something alien—a forgery or imitation of a known model. Detection of such deviations presupposes, of course, a complete knowledge of the art imitated and a range of information wide enough to develop what are at first merely suspicions into proofs, demonstrated by whatever historical and inferential facts can be found to support the primary emotional one. The critic's hypothesis ordinarily is derived from emotional experience, and the proof from technical data.

Recently the X-ray has been added to the expert's equipment. And it has become exceptionally useful, when useful at all. It combines in one test opportunities to study the physical consistency of a picture and the psychology of the artist. It reveals the variations in density and thickness of the material forming the work of art, thus recording the touches of pigment which differ from one another in kind as well as in handling; it also may show the strokes of underpainting or preparatory workmanship not visible on the surface. Consequently the X-ray film records an inside view and adds to the technical data at the critic's command.

The efficacy of the X-ray depends on two conditions. First, the pigments in use to-day lack generally the density of the pigments in use prior to about 1800, a date that seems to mark the beginning of extensive research

in the chemistry of colours. This means that a forgery in chemically compounded materials differs in density and thus differs in appearance on the X-ray film from a picture painted in mineral and earth colours that have been coarsely ground by hand. Secondly, the degree of skill and sensitiveness of an artist is usually manifested in his brushwork or habits of applying pigment. And this means that a modern forger, even if he uses dense colours ground ever so skilfully in imitation of an old method, nevertheless leaves traces of his personality and peculiarities as an artist in his brushwork.

Unfortunately the X-ray itself has not been perfected to the point where the critic can wholly control it; the rays, for instance, have their effects in straight lines and must penetrate all of an object in order to be recorded on a sensitized film. For the purpose of art criticism it would be valuable to direct the rays through only one layer of material, that is, to obtain an X-ray of pigment only, without having to penetrate a ground of gesso or lead paint, as well as a panel or canvas, sometimes coated on the reverse with more material, all of which confuses the appearance of the artist's workmanship. This limitation, however, does not affect the X-ray's value under better conditions. Given a picture forged in modern material, regardless of style or craft, the X-ray shows the lack of density of the paints and the incompleteness or shallow nature of the cracks which, when hammered or scratched on the surface, differ from the cracks which have developed with the slow drying and long condensation of the materials. If the forger has utilized an old picture as the basis for a new one, the X-ray easily reveals the hidden part. Repair work that borders on the fraudulent is consistently visible in the X-ray test, since no amount of skill on the restorer's part can blend fresh paint and old paint so accurately that they match in density, thickness and style. Finally the X-ray aids a just choice between two pictures that are alike in pigment, aesthetic effect and age. By revealing which picture contains changes in design or corrections characteristic of an artist creating a picture, and which does not, it betrays the mere imitator. With the X-ray's help the critic may explore the process and even the progress in the making of a forgery.

In this way the expert keeps one jump ahead of the forger, who is ever forced to new efforts as the scientific aids in the detection of false painting are developed.

BIBLIOGRAPHIES

ART: Art and Nature—The Place of Craftsmanship. P. G. Konody

Bibliography.—Plato, *Republic;* J. C. F. von Schiller, *Briefe über die ästhetische Erziehung des Menschen* (trans. G. J. Weiss, in *Philosophical and Aesthetic Letters of Schiller,* 1845); G. Semper, *Der Stil* (1860–63); G. W. F. Hegel, *The Philosophy of Fine Art* (trans. F. P. B. Osmanton, 4 vols., 1920); B. Bosanquet, *Introduction to Hegel's Philosophy of Fine Art* (*Ästhetik*), trans. with notes and prefatory essay (1896); Herbert Spencer, *First Principles,* ch. xxii. (1862, later ed., 1910); H. Taine, *De l'idéal dans L'art* (1867), *Philosophie de l'art en Grèce, Philosophie de l'art en Italie, Philosophie de l'art dans les Pays-Bas* (1865–69); trans. J. Durand, *Lectures in Art,* 5 vols. (1889); E. Véron, *L'Esthétique* (1883); C. Fiedler, *Der Ursprung der Künstlerischen Tätigkeit* (1883); E. Grosse, *Die Anfänge der Kunst* (1894); G. Santayana, *The Sense of Beauty* (1897); L. Tolstoy, *What is Art?* (1899); K. Gros, *Die Spiele der Menschen* (1899); trans. E. L. Baldwin, 1901, *Die Spiele der Tiere* (2nd ed., trans. E. L. Baldwin, 1898), *Ein leitung in der Ästhetik* (1902); Grjö Hirn, *The Origins of Art* (1900); Benedetto Croce, *Estetica* (1900); Th. Lippo, *Grundlegung der Aesthetik* (1903–05); V. Lee and C. A. Thomson, *Beauty and Ugliness and other Studies in Psychological Aesthetics* (1912); P. Gaultier, *The Meaning of Art* (1913); Clive Bell, *Art* (1914); W. Worringer, *Abstraktion und Einfühlung* (1919), *Form probleme der Gotik* (1922); De Witt H. Parker, *The Analysis of Art* (1926).

ART: Principles of Art. Arthur Dewing.

Bibliography.—Élie Faure, *History of Art* (1921–24); J. Pijoan y Soteras, *History of Art* (1927); O. F. Hagen, *Art Epochs and their Leaders* (1927); Pliny, *Chapters on the History of Art;* L. W. Tolstoi, *Tolstoy on Art* (1924); O. W. F. Lodge, *What Art Is* (1927); W. Orpen, *Outline of Art* (1923); F. W. Ruckstuhl, *Great Works of Art and what makes them Great* (1925); S. H. Butcher, *Aristotle's Theory of Poetry and Fine Art;* A. Symons, *Studies in Seven Arts* (1925); H. Gardner, *Art Through the Ages* (1926); A. Blum, *Short History of Art from Prehistoric Times to the Present Day* (1926); E. Govett, *Art Principles* (1919); A. Fenn, *Design and Tradition* (1921); J. W. Beatty, *Relation of Art to Nature* (1922); R. A. Cram, *Ministry of Art* (1914); W. Lübke, *Outlines of Modern Art* (1924); H. B. Cotterill, *History of Art* (1923–24); R. Cortissoz, *Art and Common Sense.*

ART: Far Eastern Methods. Kojiro Tomita.

Bibliography.—William Anderson, *The Pictorial Arts of Japan* (Boston, 1886); Laurence Binyon, *Painting in the Far East,* 3rd edition (1923); *The Flight of the Dragon* (1911); Henry P. Bowie, *On the Laws of Japanese Painting* (San Francisco, 1911); Ernest Fenollosa,

Epochs of Chinese and Japanese Art, 2nd edition (New York, 1913); John C. Ferguson, *Chinese Painting* (Chicago, 1927); Okakura-Kakuzo, *The Book of Tea* (New York, 1906); *The Ideals of the East with Special Reference to the Art of Japan* (1903); Raphael Petrucci, *Encyclopédie de la Peinture Chinoise* (Paris, 1918); *La Philosophie de la Nature dans l'Art d'Extrême Orient* (Paris, 1911); *Chinese Painters* (translation) (New York, 1920); Sei-ichi Taki, *Three Essays on Oriental Painting* (London, 1910).

PAINTING: Rise of European Schools—Spanish School—France—Belgium—Holland and Italy—The English School—French School XIXth Century. PAUL JAMOT. American School. H. B. WEHLE.

BIBLIOGRAPHY.—Dictionaries: E. Bénézit, *Dictionnaire critique et documentaire des peintres, sculpteurs, dessinateurs et graveurs de tous les temps et de tous les pays* (1911–23); *Bryan's dictionary of painters and engravers* (1903–04); J. D. Champlin, *Cyclopedia of painters and paintings* (1886–87); Thieme und Becker, *Allgemeines Lexikon der Bildenkünstler* (1907–1928 not yet complete). General History: André Michel, *Histoire de l'Art depuis les premiers temps chrétiens jusqu'à nos jours* (1926); Richard Muther, *History of Painting* (1907); Joseph Pyoan, *History of Art* (1928); Élie Faure, *History of Art* (1921); John Van Dyke, *History of Painting* (1922); Prehistoric painting; *Les peintures rupestres de Coqul. L'abri du Cap Blanc* (l'Anthropologie); Perrot et Chipiez, *Histoire de l'Art dans l'antiquité* (1882–1914); Girard, *Histoire de la peinture antique:* Greek painting; Furtwaengler und Reichold, *Griechische Vasenmalerei* (1900–04); Pottier, *Les vases antiques du Louvre* (1922); Early Christian art:—Kraus, *Geschichte der christlichen Kunst* (1895–1900); Mehl, *Manuel d'art byzantin* (1926); Hourticq, *La peinture des origines au XVI^e siècle* (1908); L. Dimier et L. Reau, *Histoire de la peinture française* (1925); M. Dieulafoy, *History of Art in Spain and Portugal* (1903); S. Isham, *History of American Painting* (1905); T. H. Shepherd, *History of the British School of Painting* (1891); E. Frovaert, *La Peinture en Belgique* (1908–12); C. Heidrich, *Die altdeutsche Malerei* (1909); A. Venturi, *Storia dell' Arte Italiana* (1902–04); Von Marle, *Development of the Italian schools of painting* (1923); Hautecoeur, *Rome et la Renaissance de l'Antiquité* (1912); F. Benoit, *L'Art français sous la Revolution et L'Empire* (1897); L. Gillet, *La peinture, XVII^e et XVIII^e siècles* (1913); H. Fouillon, *La peinture de XIX siècle à nos jours;* B. Berenson, *Italian Painters of the Renaissance* (1930).

Biographies—Muntz, *Leonardo da Vinci* (1899), *Raphael* (1900); Venturi, *Raffaello;* Hourticq, *La jeunesse de Titien* (1919); Fiocco, *Veronese* (1928); Bercken and Mayer, *Tintoretto* (1923); Weal and Brockwell, *The Van Eycks and their art* (1912); Colomier, *Dürer* (1927); Glaser, *Hans Holbein der Aeltere* (1908); Davies, *Hans Holbein the Younger* (1903); Correo, *El Greco* (1908): Stevenson, *Velazquez* (1899); Beruete, *Goya* (1928); E. Michel, *Rubens* (1900); Rooes, *Van Dyck* (1902); E. Michel, *Rembrandt* (1893); Pilon, *Watteau* (1912); *Greuze* (1912); A. Michel, *Boucher* (1908); Nolhac, *Fragonard* (1918); Armstrong, *Reynolds* (1901); Gower, *Gainsborough* (1900); Langridge, *William Blake* (1905); Moreau-Nelaton, *Corot* (1924), *Millet* (1921); *Daubigny* (1925).

PAINTING: Modern Painting—Post-Impressionism—Modern Development in England—Modern Painting in Germany—Modern Painting in the United States—Progress in European Countries. JAMES B. MANSON.

BIBLIOGRAPHY.—C. H. Caffin, *History of American Painting* (1907); F. Marinetti, *Manifesti Futuriste*, Sackville gallery Cat. (1912); A. J. Eddy, *Cubist and Post Impressionism*

(1914); T. Klingsor, *L'Art Français depuis Vingt Ans, La Peinture* (1921); C. Laurin, etc., *Scandinavian Art* (1922); A. Matejcek and Zdenck Wirth, *Modern and Contemp. Czech Art* (1924); N. Mactavish, *Fine Arts in Canada* (1926); J. J. Tikkanen, *Modern Art in Finland* (Helsingfors, 1926); M. Raynal, *Anthologie de la Peinture en France de 1906 à nos Jours* (1927); E. Rilla Jackson, *American Art* (N. Y., 1928); E. Somare, *Storia dei Pittori Italiani dell' ottocento* (2 vols., Milan, 1928); Catalogue Ancien et Modern, Palais des Beaux Arts de Bruxelles, *Exposition d'Art Russe* and *Exposition d'Art Suisse* (1928); Ozenfant et Jeannert, *La Peinture Moderne.* *See* also *Les Peintres Français Nouveaux* (Monographs), "La Nouvelle Française."

Modern painting: Élie Faure, *Modern Art* (1924); F. J. Mather, *Modern Painting* (1927); Meir-Graefe, *Modern Art* (1908); W. Wright, *Modern Painting* (1926); Charles Marriott, *Modern Movements in Painting* (1920); Gustave Coquiot, *Cubistes, Futuristes, Passéistes* (1914); R. H. Wilenski, *Modern Movement in Art* (1927); A. J. Eddy, *Cubists and Post-Impressionism* (1914); Carl Einstein, *Die Kunst des 20 Jahrhunderts* (1926); André Breton, *Le Surréalisme et la peinture* (1928); Théodore Duret, *Les peintres impressionistes* (1906); Meyer-Graefe, *Der moderne impressionismus* (1903); Maurice Raynal, *Modern French Painting* (1928). Biographies; Charles Morisse, *Gauguin* (1919); Élie Faure, *Derain* (1923); T. Duret, *Manet and the French Impressionists* (1910); C. Mauclair, *Puvis de Chavannes* (1928); Gustave Kahn, *Fantin-Latour* (1926); J. Gasquet, *Cézanne* (1920); G. Jeffroy, *Claude Monet* (1923); M. Raynal, *Picasso* (1922); *Broque* (1921); L. Cousturier, *Seurat* (1921); Paul Signac, *Jongkind* (1927).

STILL-LIFE PAINTING: Emil Carlsen.

Bibliography.—R. Warner, *Dutch and Flemish Flower and Fruit Painters of the 17th and 18th Centuries* (London, 1928); A. E. Bye, *Still Life Painting* (1921); E. L. Koller, *Still Life and Figure Drawing;* H. E. A. Furst, *The Art of Still Life Painting* (London, 1927). *See* also the bibliography under Painting.

LANDSCAPE PAINTING: Daniel Garber. Modern Landscape Painting. Yarnall Abbott.

Bibliography.—Lewis Hind, *Landscape Painting;* E. Fromentin, *Old Masters of Holland and Belgium;* E. V. Lucas, *Life of Constable;* John Van Dyke, *Rembrandt;* P. H. Collins, *Crome;* W. Dewhurst, *Impressionistic Painting.*

MINIATURE PAINTING: In the East. Sir Thomas Walker Arnold.

Bibliography.—P. W. Schulz, *Die persisch-islamische Miniaturmalerei* (1914=, bibl.); P. Brown, *Indian Painting under the Mughals* (1924); T. W. Arnold, *Painting in Islam* (1928); A. Grohmann and T. W. Arnold, *The Islamic Book* (1929).

MINIATURE PAINTING: European Miniature Painting—Technique. George C. Williamson.

Bibliography.—J. L. Propert, *History of Miniature Art* (1887); G. C. Williamson, *Portrait Miniatures* (1897; 2nd ed., 1910); *Richard Cosway, R.A.* (1897; 2nd ed., 1905); *George Engleheart* (1902); *Andrew and Nathaniel Plimer* (1903); *How to Identify Portrait Miniatures* (1904); *History of Portrait Miniatures* (2 vols., 1904); *Life and Works of Ozias Humphry* (1918); *The Miniature Collector* (1921), also the privately printed *Catalogue of the*

Pierpont Morgan Collection (4 vols., 1906–08); Dudley Heath, *Miniatures* (with bibl., 1908): J. J. Foster, *Samuel Cooper and English Miniature Painters of the 17th century* (1914–16).

See also the *Catalogue of Miniatures* of the Victoria and Albert Museum (1908). R. W. Golding, *The Welbeck Abbey Miniatures* (1916); H. A. Kennedy, *Early English Portrait Miniatures in the Collection of the Duke of Buccleuch* (1917); the series, *Die Bildnisminiatur und ihre Meister* (edit. L. Grünstein, 12 vols. to date, 1925, etc.); H. B. Wehle, *American Miniatures, 1730–1850* (London, 1927).

MURAL PAINTING: Frank Brangwyn.

Bibliography.—A. Venturi, *Storia dell' Arte Italiana* (15 vols., Milan, 1901–28). M. Jourdain, *English Interiors in Smaller Houses, 1660–1830* (1923). *See* also F. Hamilton Jackson, *Mural Painting* (1904); G. Ronchetti, *Pittura Murale* (1911); C. J. Wall, *Mediaeval Wall Paintings* (1914).

PORTRAIT PAINTING: History—Problems and Technique. Frederick T. Weber and Charles Masson.

Bibliography.—J. Collier, *The Art of Portrait Painting* (London, 1905); A. W. Waetzoldt, *Die Kunst des Portraits* (Leipzig, 1908); W. M. F. Petrie, "Roman Portraits and Memphis," British School of Archeology in Egypt, *Publications*, vol. xx. (London, 1911); L. Binyon, *Painting in the Far East* (London, 1913); S. Reinach, *Apollo*, trans. by F. Simmonds; E. Faure, *Histoire de l'Art, l'Esprit des Formes* (Paris, 1927), trans. by W. Pach; A. de Beruete, *Velasquez* (London, 1906); H. Knackfuss, *Allgemeine Kunstgeschichte*, and *Monographs on Artists* (Bielefeld, 1900); J. B. Manson and Mrs. Meynell, *The Work of John Singer Sargent* (London, 1927); A. Segard, *Un Peintre des Mères et des Enfants* (1913); *Scandinavian Art*, the American-Scandinavian Foundation; C. Moreau-Vauthier, *The Technique of Painting;* C. J. Bulliet, *Apples and Madonnas* and *Emotional Expression in Modern Art* (Chicago, 1927); J. Huneker, *Promenades of an Impressionist* (New York, 1910); W. H. Wright, *Modern Painting, Its Tendency and Meaning* (New York, 1922); T. Duret, *Histoire de James MacNeill Whistler et de son Oeuvre* (Paris, 1904); E. Waldmann, *Das Bildnis im 19. Jahrhundert* (Berlin, 1921); Julius Meier-Graefe, *Entwickelungsgeschichte der Modernen Kunst;* Louis Dimier, *Histoire de la Peinture de Portrait en France au XVI^e Siècle* (Paris et Bruxelles); Etienne Moreau-Nelaton, *Les Clouets et leurs Emules* (Paris, 1924); Georges Lafenestre, *Jehan Fouquet* (Paris, 1905); Hermann Erhard, *La Tour der Pastellmaler Ludwigs XV.* (Munich, 1918); Sir Martin Conway M.P., *The Van Eycks and Their Followers* (New York, 1921); Louis Hourticq, *Art in France* (New York); Royal Cortissoz, *American Artists* (New York, 1923).

THE TECHNIQUE OF OIL PAINTING: Development of the Actual Painting. Jean Gabriel Goulinat.

Bibliography.—M. P. Merrifield, *Original Treatises, dating from the 12th to the 18th Centuries, on the Arts of Painting in Oils, etc.* (2 vols., 1849); Leonardo da Vinci, *Trattato della Pittura* (Paris, 1651), Eng. trans., *A Treatise on Painting*, J. F. Rigaud (1802), German trans., *Lionardo da Vinci: das Buch von der Malerei*, H. Ludwig (Vienna, 1882); C. A. du Fresnoy, *De Arte Graphica Liber* (Paris, 1668), French trans., R. de Pibes (1673), Eng. trans., W. Mason, with illustrations by Sir J. Reynolds (1783); G. de Lairesse, *Het groot schilderboek* (Amsterdam, 1707), Eng. trans., J. F. Fritsch, *Treatise on the Art of Painting* (1738); Sir Joshua Reynolds, *Discourses delivered to the Students of the Royal Academy* (introd. and notes

by R. Fry, 1905); R. E. Raspe, *A Critical Essay on Oil-painting, proving that the Art of Painting in Oils was known before the Pretended Discovery of John and Hubert Van Eyck* (1781); L. Marcucci, *Saggio analitico-chimico sopra i colori minerali, etc.* (Rome, 1813); J. N. Paillot de Montabert, *Traité complet de la peinture*, vol. ix. (9 vols., 1828–29); J. F. L. Mérimée, *De la peinture à l'huile* (1830); E. Hareux, *Cours complet de peinture à l'huile* (2 vols., 1901); Ch. Dalboy, *Les procédés des Primitifs, Les origines de la peinture à l'huile* (1904); E. Dinet, *Les fléaux de la peinture. Observations sur les vernis, les retouches et les couleurs* (1905); Ch. Moreau-Vauthier, *La Peinture: les divers procédés* (1912), Eng. trans., *The Technique of Painting* (1912), and *Comment on peint aujourd'hui* (1923); A. Lowe and G. de Beer, *Manuel de la Peinture à l'huile* (Brussels, 1916); J. G. Goulinat, *La technique des peintres* (1922); M. Busset, *La technique moderne des tableaux* (1928).

FRESCO PAINTING: Arthur P. Laurie.

Bibliography.—There is an extensive literature on the subject of wall painting; among the most important are: *The Book of the Art of Cennino Cennini* (trans. C. J. Herringham, 1899); *Vasari on Technique* (trans. L. S. Maclehose, 1907); M. P. Merrifields, *The Art of Fresco Painting* (1846). For modern practice *see* J. Ward, *Fresco Painting* (1909); A. P. Laurie, *The Painter's Methods and Materials* (1926).

PASTEL: Henry Tonks. History. Marion H. Spielmann.

See Karl Robert [Georges Meusnier], *Le Pastel* (Laurens, Paris, 1890); J. L. Sprinck, *A Guide to Pastel Painting* (Rowney, London); Henry Murray, *The Art of Painting and Drawing in Coloured Crayons* (Winsor and Newton, London). Among early works are: John Russell, R.A., *Elements of Painting with Crayons* (1776); M.P.R. de C.C., *Traité de la peinture au pastel avec les moyens de prévenir l'altération des couleurs* (Paris, 1788); Rosalba Carriera, *Diario degli anni 1720 e 1721 scritto di propria mano in Parigia*, etc. (Giovanni Vianelli, Venice, 1793, 4to); Girolamo Zanetti, *Elogio di Rosalba Carriera, pittrice* (Venice, 1818, 8vo). *See* also Henri Lapauze, *Les Pastels de M. Quentin de la Tour à St. Quentin*, preface by Gustave Larroumet (Paris); George C. Williamson, *John Russell, R.A.* (London, 1894).

WATER-COLOUR PAINTING: History—Development—Technique. George P. Ennis.

Bibliography.—C. E. Hughes, *Early English Water Colours* (1913); E. Barnard Lintott, *The Art of Water Colour Painting;* Cosmo Monkhouse, *The Earlier English Water Colour Painters* (2nd edition, 1897); A. P. Oppe, *The Water Colours of Turner, Cox and De Wint* (1925); *Early English Water Colour Drawings by the great Masters* (1919); Samuel Redgrave, *Introductory Notice to the Descriptive Catalogue of the Historical Collection of Water Colour Painting in the South Kensington Museum* (1877); C. F. Bell, *Fresh Light on Some Water Colour Painters of the Old British School;* A. J. Finberg and E. A. Taylor, *The Development of British Landscape Painting in Water Colour* (1918).

G. B. Allen, *Water-Colour Painting* (1898); J. MacWhirter, *Landscape Painting in Water-Colour* (1915); A. W. Rich, *Water-Colour Painting* (1918); L. Richmond and J. Littlejohns, *Technique of Water-Colour Painting* (1925); E. B. Lintott, *Art of Water-Colour Painting* (1926); David Lloyd, *Water-Colour Painting, Handling, Technique.*

BIBLIOGRAPHIES

TEMPERA: Yarnall Abbott.

Bibliography.—Cennino Cennini, *Il Libro dell' Arte* (*c.* 1432), trans. by C. J. Herringham with "Notes on Mediaeval Art Matters" (London, 1899); *Vasari on Technique*, trans. by Louisa S. Maclehose (New York and London, 1907); M. Toch, *Materials for Permanent Painting* (London, 1911); A. P. Laurie, *The Pigments and Mediums of the Old Masters* (London, 1914), *The Painter's Methods and Materials* (Philadelphia, 1926); M. Armfield, "Tempera," *Int. Studio* (Dec. 1916); Roger E. Fry, "Tempera Painting," *Burlington Magazine*, vol. vii., p. 175 (1895); Sir Arthur H. Church, *Chemistry of Paints and Painting;* Theophilus, *Schedula diversarum artium* (Vienna, 1874), Papers of the Society of Painters in Tempera (London, 1891–1907), and Papers of the Society of Mural Decorators and Painters in Tempera (Brighton, 1907–24).

THE RESTORATION AND PRESERVATION OF PAINTINGS: Jean Gabriel Goulinat.

Bibliography.—L. B. Guyton de Morveaux and others, *Rapport sur la restauration du tableau de Raphaël connu sous le nom de la Vierge de Foligno* (1802); Horsin-Déon, *De la conservation et de la restauration des tableaux* (1851); U. Forni, *Manuàle del pittore restauratore* (Florence, 1866); O. E. Ris-Paquot, *Guide pratique du restaurateur amateur de tableaux* (1890); C. Dalbon, *Traité technique et raisonné de la restauration des tableaux* (1898); G. Meusnier, *De l'entretien et de la restauration des tableaux* (1909); A. Jehn, *Chromatisme revivifié: Transparence obtenue tout en conservant les anciens vernis et les patines* (1911).

THE DETECTION OF FRAUD IN PAINTING: Alan Burroughs.

Bibliography.—Among popular books on this subject are: P. Eudel, *Trucs et Truqueurs;* R. Nobili, *The Gentle Art of Faking;* E. Bayard, *L'Art de Reconnaitre les Frauds.*

CINCINNATI BIBLE COLLEGE & SEM. LIBRARY
750 E56p main
The Encyclopdia bri/Painting; an aid to
3 4320 00034 1877

750 E56p
Ac. #56970
The Encyclop dia britannica.
P[redacted]

GEORGE MARK ELLIOTT LIBRARY
The Cincinnati Bible Seminary

750 E56p
Ac. #56970
The Encyclop dia britannica.

Painting